

Saturday 5 July 2014

Amateur Photographer

All New AP!
Now with more **technique, opinion** and **inspiration**



The perfect compact

Find out why the **Sony
RX100 III** ticks every box



Toast to the coast

Stunning images of sea
life around the British Isles



Lava light

The photographers who risk their
lives to bring us images like this

Passionate about photography since 1884

Using window light

Damien Lovegrove shows
how to create beautifully lit
portraits with natural light

PLUS • Adobe Lightroom Mobile • APOY round 5 • Martin Evening • Professor Bob Newman

D7100



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'Best DSLR we've tested' - Which? (Which?, Sept 2013)

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At the heart of the image





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I admire the dedication of those photographers who go the extra mile in their photography. Not for them a sedate wander around town looking for abstract street shots, or the comforts of a home studio where the kettle is always within arm's reach. I'm talking about those obsessives who put themselves in harm's way, or endure all manner of discomfort to get that perfect shot.

This week we feature three people who do just that. CJ Kale and Nick Selway dodge molten rock in their quest to photograph Hawaii's active volcanoes, even if it means swimming in 110°F sea water. Closer to home, George Karbus dives with the sharks and jellyfish off the Irish coast, and is happy to spend years in pursuit of the perfect surf shot. I thank them for the vicarious pleasure their work brings me as I view it from the comfort of my armchair, with my mug of tea.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© SIMON HADLEIGH-SPARKS

Tower 42, London by Simon Hadleigh-Sparks

Canon EOS 5D Mark III, 17-40mm, 1/800sec at f/13, ISO 500

THIS week we present a shot by Simon Hadleigh-Sparks, taken from our Flickr group. 'Anyone who takes an image under Tower 42 in London knows there is not much space to stand,' says Simon. 'I actually had to go into an area where you're not supposed to go to get this shot. I wanted to show the architecture of the building, as well as the cramped nature of its location.'

This is what London is becoming. The city is getting too crowded. Part of me thinks that one day soon there will be no sunlight reaching the ground.'

As Simon was unhappy with the natural tones of the scene, he added his own in post-production. 'Some people like my style and some don't,' he says, 'but if my images catch your eye, then I guess my job is done.'



Win!

Each week we will choose our favourite picture posted

on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to amateurphotographer@ipcmedia.co.uk.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Canon EOS M lens

Canon appears to have signalled its commitment to the EOS M compact system camera by releasing the first dedicated telephoto zoom lens. The EF-M 55-200mm f/4.5-6.3 IS STM will cost £329.99 when it debuts in July. In 35mm viewing angle terms, the focal length equates to 88-320mm. Features include a '3.5-stop' Image Stabilizer, manual focus ring and Stepping Motor Technology (STM).



Adobe plan

Adobe's £8.78 per month Creative Cloud Photography Plan now includes Lightroom's mobile apps for Apple iPhone and iPad. The desktop Photoshop CC version has new Path Blur and Spin Blur features that create a sense of motion in a captured image. Visit www.adobe.com.

OBE award

Brett Rogers, who led a £9.2 million campaign to transform London's Photographers' Gallery, has been awarded an OBE. Brett (pictured) became director of The Photographers' Gallery in 2005 and received the honour for 'services to the arts'. She said: 'This is a great honour and one which deserves to be shared among all my team...'



© KATE LLOYD



© DINA BOW

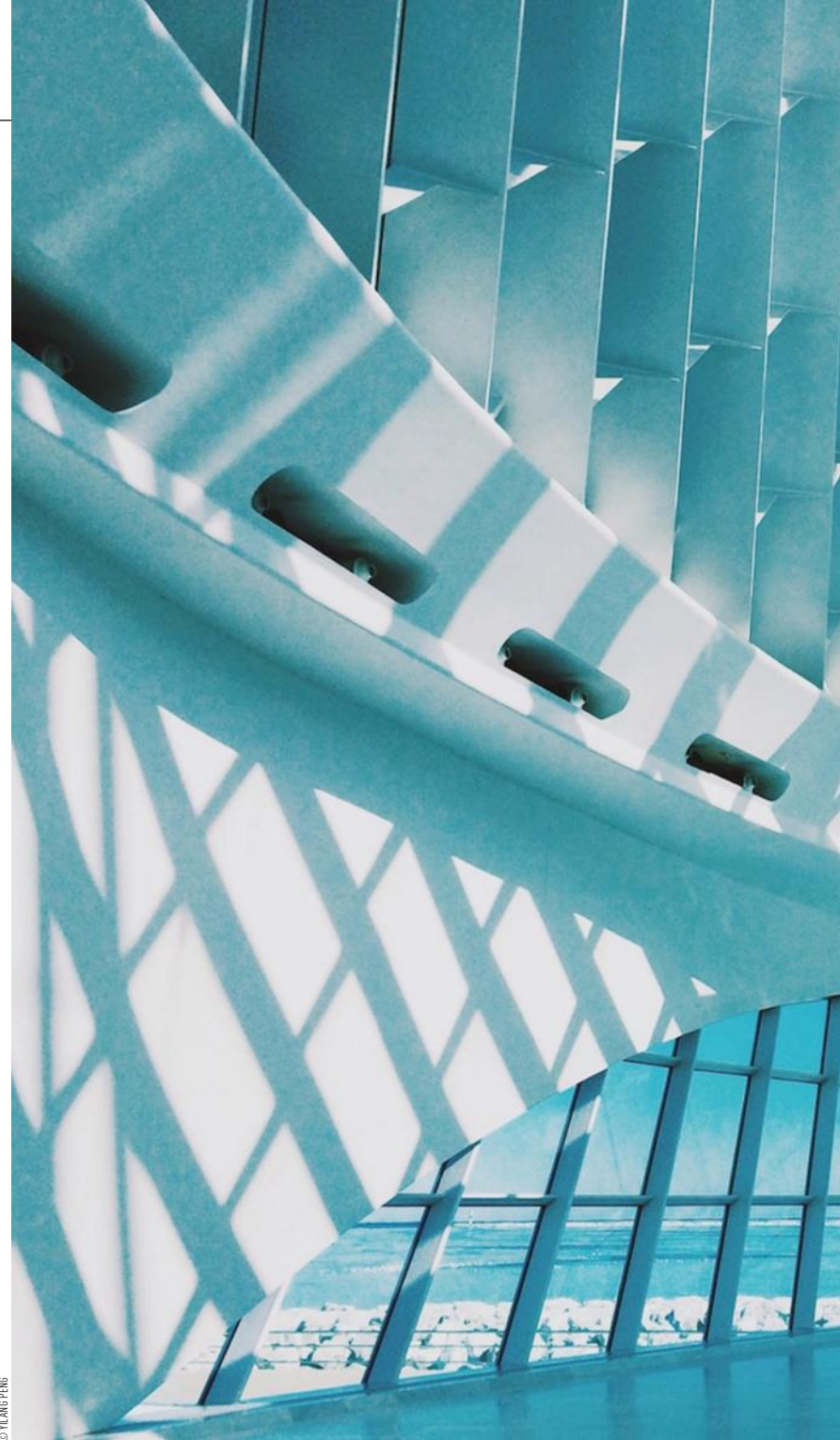
Nikon first

The 2014-2015 Nikon Photo Contest will accept entries taken on smartphones in the still image and video categories. However, pictures taken on film cameras are off limits, even when submitted as digital scans. Visit www.nikon.com.

Sigma dp2 Quattro

The first in Sigma's new range of high-end compacts is due to arrive in the UK in July. The dp2 Quattro, which includes a 39-million-pixel 'equivalent' Foveon X3 Quattro imaging sensor, will cost £899.99. It comes with a 30mm f/2.8 lens (45mm equivalent)

lens, and Sigma says the new body offers a 'balanced shape, layout and weight distribution'.



© YILANG PENG

WEEKEND PROJECT

Gone fishing!

With the coarse-fishing season having started on 16 June, many of the UK waterways will now be populated by avid anglers. Often the landscapes around lakes and rivers are very open, contrasting a solitary angler with the big natural expanse makes for fantastic environmental portraits. Also, with the water reflection there's usually

great light to work with. Of course, it's courteous to ask the consent of any person you are photographing, but most will happily oblige. There are canals, rivers and public lakes up and down the UK located in some very picturesque parts of the country. To track down your nearest water, check out canalrivertrust.org.uk or visit Google Maps.

1 Usually the best way to capture an angling landscape is to shoot at dawn. Often mist can be photographed rising from the water as the sun emerges and the temperature increases, creating lots of drama.

2 Try shooting an angler around sunrise or sunset and adding a touch of fill-in flash. This will allow you to capture the rich, vibrant colours of the sun, but it will also add detail to your subject as opposed to just a silhouette.

BIG picture

Winning image from the 7th Annual iPhone Photography Awards

◀ This image, from Yilang Peng of Madison, Wisconsin, in the USA, took first place in the Architecture category of the 2014 iPP Awards, a competition that further confirms the fact that smartphones are more than up to the task of producing great shots (see *Viewpoint* on page 8 for more thoughts on this).

With the winning images in the 17 categories coming from all over the world, it would seem that smartphone images are becoming a universal language within the field of photography.

The 2015 iPhone Photography Awards are now open, with a deadline of 31 March, 2015.

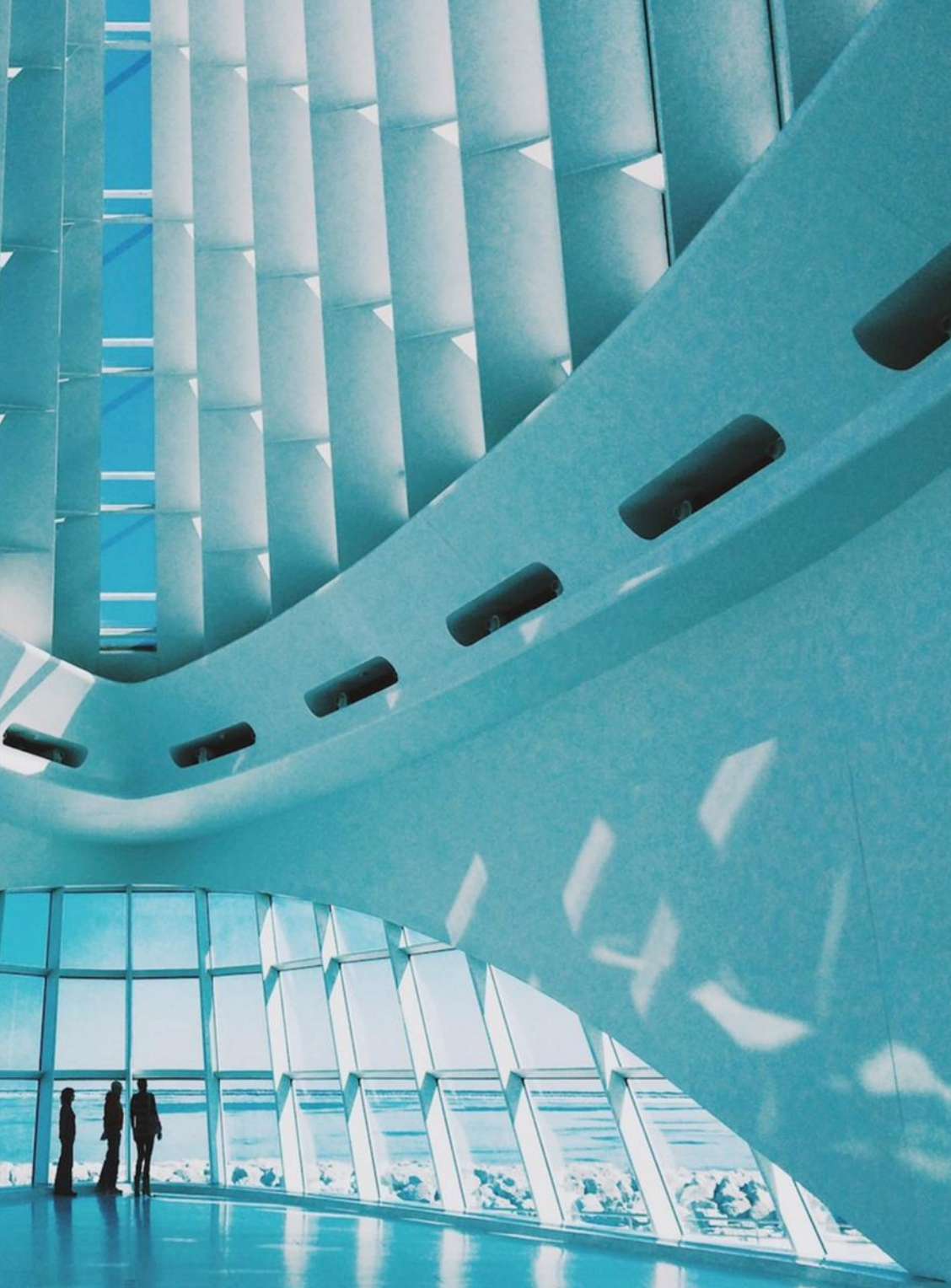
We'll take a look at each 2014 category winner in an upcoming issue. Visit www.ippawards.com for more information.

Words & numbers

To take photographs means... putting one's head, one's eye and one's heart on the same axis

Henri Cartier-Bresson
Photographer

100 billion
Adobe's estimate of the number of images managed by its Lightroom software



3 Anglers will often be doing something interesting, such as casting, setting up their tackle or, if they're lucky enough, reeling in a fish. Try capturing this action in a single shot using a fast shutter speed.


4 Lakes, canals and rivers are often a hotbed for wildlife. It's worth having a telephoto lens in case the opportunity to photograph a kingfisher, deer, mink or other common bank-dwelling creature arises.



A little fill-in flash can balance the exposure between the subject and the background

© CALLUM MCNEER-ARLEY

Tributes paid to 'influential' British photojournalist

 FORMER Home Secretary Alan Johnson MP has joined tributes to British photographer Roger Mayne, who died in June, aged 84.

The British photographer, who wrote articles for *Amateur Photographer* (AP) in his photojournalism heyday, was best known for documenting working-class London in the 1950s and early '60s.

Born in Cambridge in 1929, Roger took up photography while studying chemistry at Balliol College, Oxford, from 1947-51.

He began documenting street markets and 'slum streets' when he came to London as a freelance photographer in 1954, and soon gained a reputation as a photographer of children and social realism.

His work appeared in many publications, including *The Observer* and *Vogue*.

Alan Johnson MP spent the first nine years of his life in Southam Street, a working-class area of west London that Roger documented over a five-year period from 1956.

The former Labour cabinet minister told AP: 'He captured the squalor of those awful slums, but ensured that the people who lived in them were shown in all their humanity (which was important given that the houses we lived in were declared unfit for human habitation in the 1930s).

'I was delighted that he gave permission to use some of his amazing photographs in my childhood memoir *This Boy*.'

Roger once said he chose to



Roger turned his lens on the working-class streets of west London in the 1950s

photograph these streets because 'I love them, and the life on them'. He added: 'I am concerned here with what I see... it is irrelevant that most of these houses have no baths, and that

their structure is endangered by disrepair... Empty, the streets have their own kind of beauty, a kind of decaying splendour, and always great atmosphere...'

Tom Gitterman, owner of the New York-based Gitterman Gallery, which exhibited Roger's work, told the British photographic history website: 'Mayne's honest and empathetic approach to photography is evident in the candid response from his subjects and [he] has influenced generations of photographers...

'Photography was a way for Mayne to connect with people and explore the world around him.'

The bookseller Bernard Quaritch Ltd, which represents the photographer in the UK, said: 'The sensitivity with which he captured people and moments, and his legacy of photographs portraying Britain in the 1950s and '60s, has cemented him as one of the great post-war British photographers.'



This shot of the Edinburgh Salvation Army band was taken in 1958



Chance to test drive a Leica M

 PHOTOGRAPHERS can 'test drive' a Leica M (Type 240) digital rangefinder camera for 48 hours, as part of a Leica promotional campaign that runs until 27 September.

It costs £80 for a two-day loan of the full-frame camera – an amount that Leica says it will refund if the user decides to buy a Leica M.

Lens-wise, photographers can choose from either a Summicron-M 35mm f/2 'classic reportage' prime, or a Summarit-M 50mm f/2.5, which Leica describes as a powerful, lightweight lens for capturing finer details.

The kit will be available from Leica's Mayfair store, and at its outlet in the nearby Burlington Arcade.

The Leica M costs £5,100 to buy.

For the full terms and conditions, and to book, customers should call 0207 629 1351 or email welcome@leica-camera.co.uk.



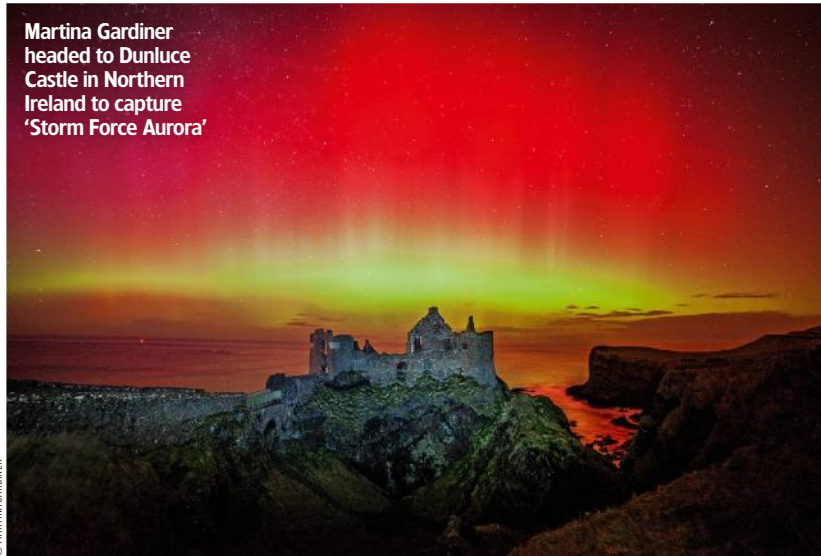
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Martina Gardiner
headed to Dunluce
Castle in Northern
Ireland to capture
'Storm Force Aurora'



© MARTINA GARDINER

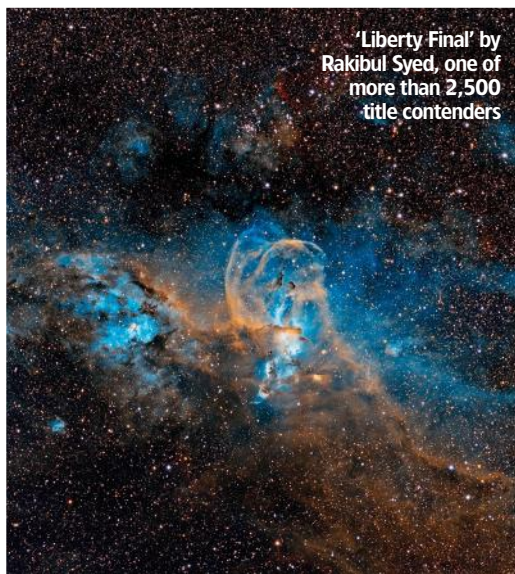
Spectacular astronomy pictures break record

THIS year's Astronomy Photographer of the Year competition has pulled in a host of spectacular images and broken an all-time record, say organisers.

The 2014 contest attracted 2,569 entries – a 40% rise on last year – across four main categories: Earth and Space; Our Solar System; Deep Space; and Young Astronomy Photographer of the Year.

The winning images will be announced and showcased at the Royal Observatory in Greenwich, London, from 18 September.

For details, visit www.rmg.co.uk/astrophoto.



'Liberty Final' by Rakibul Syed, one of more than 2,500 title contenders

© RAKIBUL SYED

Instant prints from X-series cameras

FUJIFILM X-M1, X-A1 and XQ1 photographers can now print photos 'on the spot', using an Instax Share SP-1.

Photographers can transfer images via Wi-Fi to the printer, which was launched earlier this year and was originally designed only for smartphones.

Firmware version 1.20 – due at the end of June – will be available at www.fujifilm.com.

Fuji has pledged to expand the number of cameras supporting the Share SP-1



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



© CHARLIE WAITE

Landscape Photography of Charlie Waite

The most important landscapes from the career of the legendary Charlie Waite are brought together for this sweeping, expansive exhibition at the National Theatre, his first solo exhibition in six years. Waite's sensitive compositional skill is the star of the show, and his mastery of light and colour is a joy to behold.

Until 16 August. www.nationaltheatre.org.uk/exhibitions



© ANDY HAY

CORNWALL

Wildlife at Land's End

The Royal Society for the Protection of Birds offers a guided wildlife-spotting tour off the southernmost edge of the country at Land's End. Go for shots of birds and ocean wildlife, stay for beautiful seascapes. Runs every Sunday to Wednesday inclusive.

Until 14 September. www.rspb.org.uk

Calumet workshops

Calumet Academy runs a variety of workshops covering a range of disciplines. This week's courses include a guide to monetising photography in Manchester, a DSLR photography primer in Edinburgh and a guide to flash with the Fuji X system in London.

Ongoing. www.calumetacademy.co.uk/events/july-2014



© MARK BRAM

UK-WIDE



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LONDON

The Bikeriders

This iconic work of 20th century photojournalism will be on display in the Atlas Gallery throughout July. Danny Lyon immersed himself in the life of the Chicago Outlaws Motorcycle Club from 1963 to 1967, and captured a thrilling slice of American counter-culture.

Until 16 August.
www.atlasgallery.com



© HOWARD JONES

LEICESTER

Students from the University of Leicester gather to chart stories of migration. The University's School of Museum Studies contributes a number of fascinating new approaches to the exhibition, including a free mobile app that interacts with and enhances the displays.

Until 13 February 2015.
www2.le.ac.uk



Viewpoint Lars Rehm

Enthusiast photographers may turn their noses up at camera phones, but mobile imaging is growing up quickly and you'd be unwise to ignore it, says **Lars Rehm**

Before I got involved with mobile photography and smartphone testing, I held the same opinion of phone cameras as many enthusiast and professional photographers: they might be a nice toy for selfie-taking teenagers, or useful for documenting a car accident and similar events, but they certainly weren't the right tool for any type of serious photography.

However, in the past couple of years mobile imaging has come a long way, and with device makers focusing on camera performance, feature sets and image quality have improved dramatically.

Downscaling algorithms

Many phones still use tiny 1/3in (4.6x3.6mm) imaging sensors, but the latest back-illuminated CMOS chips produce less noise and better detail than previous generations. Some manufacturers have moved to larger sensors in an attempt to achieve even better results. Nokia's Lumia 930 and 1520 and the latest Sony high-end devices have 20-million-pixel sensors with similar dimensions to those in consumer compact cameras. The Lumia 1020 even comes with a 41-million-pixel, 1/1.5in chip, which is not much smaller than the sensors in Nikon's 1-system cameras or the Sony Cyber-shot

DSC-RX100 III premium compact.

However, instead of just packing more pixels onto larger sensors, the high-resolution output is put through clever downscaling algorithms to create high-quality 5 or 8-million-pixel images that have lower noise levels and are more manageable when editing or sharing on the go. The high pixel counts also allow for an almost lossless digital zoom. The ability to save DNG raw files on the Nokia models already mentioned, and optical image stabilisation that can be found on high-end devices from Nokia, HTC and LG, help improve image quality further.

But it's not all about image quality. The phones' powerful processors allow for an abundance of innovative software features, the first devices with 4k video capture have emerged and HTC's latest flagship phone,

'In the past couple of years mobile imaging has come a long way'

the One (M8), even comes with a secondary camera that captures depth information which is used to simulate a very narrow depth of field, as would normally only be achievable on large-sensor cameras with fast lenses.

While at least some of these new features might be far from perfect in their current state of development and could easily be dismissed as gimmicks, there is no doubt that mobile is currently a major driver for innovation in the imaging sector. As photographers, we should therefore be looking forward to what Apple, Nokia, Samsung and the other mobile big players still have up their sleeves, even if we think smartphone cameras are not for serious photography.

The HTC One (M8) has a dual-lens camera system



Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on twitter @larsrehm

New Books

The latest and best books from the world of photography. By Oliver Atwell



Photography Today

by Mark Durden. Phaidon, £45, hardback, 464 pages, ISBN 978-0-71484-563-0

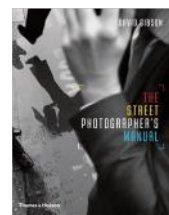


IT WOULD perhaps be regressive to begin a review by pointing out the journey photography has made on its way to becoming a dominant contemporary art form. However, some people need reminding that photography is more than a simple matter of point and click. There have been numerous attempts to place photography within the larger field of artistic practice (a great starting point is Walter Benjamin's seminal essay *The Work of Art in the Age of Mechanical Reproduction*, 1936), and there are only a handful of books that can do it well, or at the very least, do it in a presentable and accessible manner.

In this epic tome, writer, artist and lecturer Mark Durden presents a survey of contemporary art photography from the past 50 years and has perhaps presented a volume that will enter into photography-book lore. The 11 chapters focus on recurring and relevant subjects. It's a structure that makes the navigation of such a fluctuating medium (in both theory and practice) all the more pleasing. Durden analyses 500 works from 150 photographers and breaks down why their images work and why these photographers have established themselves as vital and progressive artists. *Photography Today* is a vital purchase.

The Street Photographer's Manual

by David Gibson. Thames & Hudson, £14.95, paperback, 192 pages, ISBN 978-0-50029-130-6



THERE'S photographic gold to be found out there on the streets. Street photography is now a firmly established genre and it really isn't hard to see why. No other art form can as effectively communicate the poignant absurdity of everyday life.

David Gibson's excellent guide is a thorough and immensely enjoyable guide to the genre. Examples from master street photographers are included, all of which are accompanied by Gibson's sound advice as well as his own contributions to the field. Highly recommended.



PNY Wireless Media Reader

Transfer your images from your camera to your smartphone or tablet with the **PNY Wireless Media Reader**

IF YOU are heading away this summer and want to share your images while on the go, the PNY Wireless Media Reader may be the tool for you.

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Technique WINDOW LIGHT



Damien Lovegrove

You can view more of Damien's work on his website, www.lovegrovephotography.com, where there are more than 2,000 images arranged in 23 galleries. Or you can join him on a photographic adventure. Visit www.passionphotographyexperience.com for more information.

ALL PICTURES © DAMIEN LOVEGROVE

Damien likes to shoot at 90° to the light source

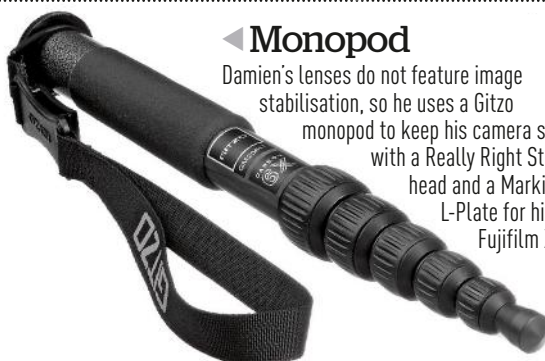


KIT LIST



◀ Prime lens

A standard prime lens with an aperture of f/1.8 or wider is perfect for interior portraits lit by window light. Zooms are good, too, but you may need to use a higher ISO to compensate for the smaller maximum aperture available.



◀ Monopod

Damien's lenses do not feature image stabilisation, so he uses a Gitzo monopod to keep his camera steady with a Really Right Stuff head and a Markins L-Plate for his Fujifilm X-T1.



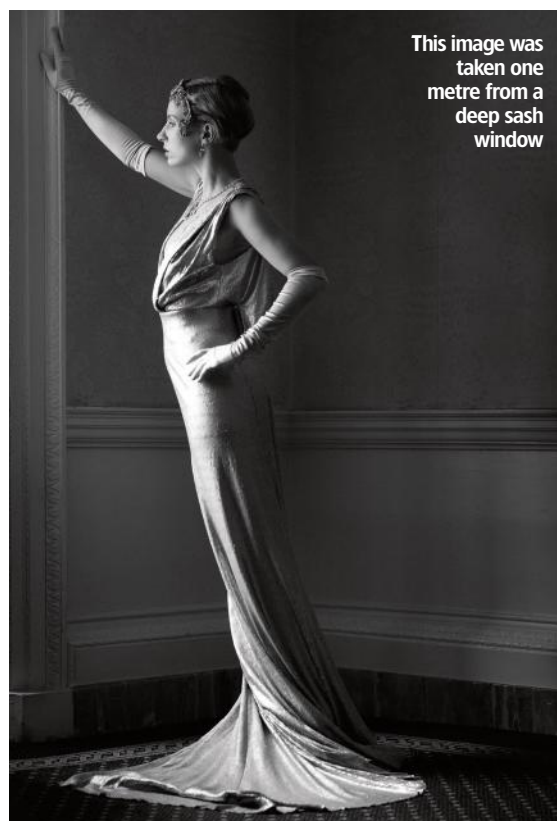


Ray of light

Windows provide a source of flattering illumination that's perfect for portraits, as **Damien Lovegrove** explains

Few forms of lighting are more pleasing than window light. Ever since Rembrandt used the brightness from a single elevated window to light his paintings, it has been widely used for portraits. Its popularity continues today, with good reason: it is soft, natural and easy on the eye. Above all, it is familiar, which makes it a form of light that viewers can relate to instinctively.

It's worth considering the window not necessarily as an actual source, but simply as an aperture through which the light travels. Light entering a room can be affected or modified by objects outside the window, such as trees and neighbouring houses. As a result, it tends to come in at an angle from above, falling onto any objects close to the window. The taller the window, the further it can reach into the room. This sharp angle means that the bottom part of a room is more illuminated than



This image was taken one metre from a deep sash window

◀ Diffusion filter

Although not essential, Damien uses a Tiffen Black Pro Mist 1/4 filter as he finds the subtle highlight bleed from it gives his images more of a filmic look. Try spraying some hairspray into the air, then waft an old UV filter through it to create a diffusing filter.



◀ ND filter

Damien occasionally uses the Lee Seven5 0.6 or 0.9 ND hard grad filter as he finds lifting shadow detail in post-production results in a noisy image. He finds that the hard grads work best with smaller-camera formats, such as the Fujifilm X-series.



This lighting set-up was created by placing the sofa under a north-facing window and blocking out all other light sources in the room



Ever since Rembrandt used the light from a single elevated window to light his portraits, the effect has been incredibly popular

➤ the top – and this is why photographs taken using bounce flash can appear unnatural, as it makes the upper section of a room appear brighter than the lower part.

Quality and strength of light

However, this is just a general rule. If you are photographing in a skyscraper, you will find that the rooms are flooded with light. Even going up just one or two floors can make all the difference as far as both quality and strength of light are concerned. Direction also plays a big part. The indirect light that comes from north-facing windows provides a consistent, soft wash of light throughout the day, whatever the weather conditions. Working with direct sunlight is a very different experience. It moves fast – at 15° an hour – so, if this is the sort of light you're after, work out the best time to shoot, set up in plenty of time and be ready to shoot quickly once you start.

Contre-jour, or into the light, is another particularly effective way of shooting, because the human eye cannot resolve a wide dynamic range – therefore, the final photograph reveals a range of light that we are unaccustomed to taking in with the naked eye. While contre-jour is very effective in low-light, atmospheric set-ups, I like to go to the opposite extreme and create

a high-key, ethereal look, overexposing by some 4 or 5 stops above the suggested meter reading. I make the picture so bright it is practically screaming at me from the back of the camera, then knock it back by one or $\frac{2}{3}$ of a stop.

I use the image on the LCD or EVF of my Fujifilm X-T1 as my reference for exposure and change the camera settings based on the look I want to achieve. As there can be any number of acceptable exposures, from silhouette to super bright, no lightmeter can make the decision about exposure for me. This part is art, not science. As I often have large areas of pure white or black in my images, I avoid consulting the histogram, too. I simply zoom in on the scene to assess what detail will be recorded. You can't rely on the camera's meter, either, because we all have a different tone of skin that not even spot-meter mode can interpret precisely. So, unless you use a grey card – which I avoid as it's too much trouble – it's best to use your eyes and the LCD screen to assess whether the sitter's skin tone looks right. With a mirrorless camera, you can usually set it to 'preview exposure in manual mode', so you see what you have before you take the picture. With an SLR, you have to take a test shot, then assess the exposure before making any adjustments. ➤

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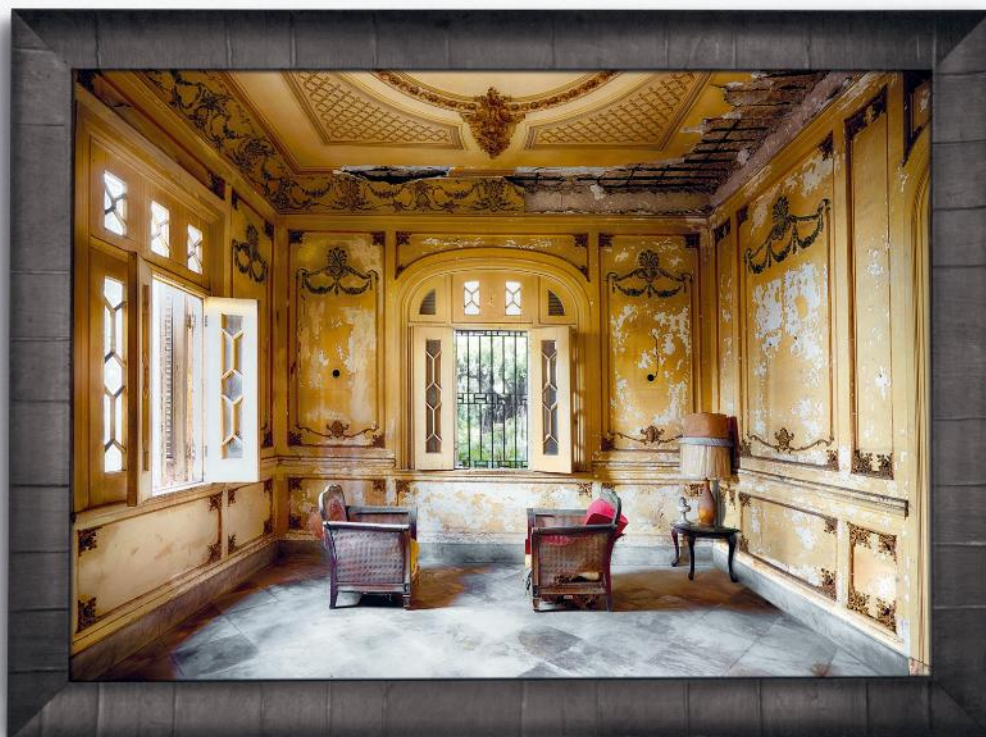
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➤ Avoid any form of automatic exposure when shooting portraits that feature a window within your composition, as even the slightest adjustment of your position can result in big swings in exposure. Stick with manual exposure, because once it's set you can adjust your framing as much as you like and the exposure will remain correct. It gives you one less thing to think about and leaves you free to concentrate on developing a rapport with your subject.

The most important thing to remember is that even natural light can be controlled and modified. Simple acts such as closing the curtains until just a strip of light enters the room are a great way of introducing drama. To reduce the effective height of a window, I drape a piece of fabric over a boom arm that has been rigged horizontally on a lighting stand. The smaller size makes the light appear moodier. Introducing a reflector out of frame opposite the window will change the visual perception of how big the room is. Without a reflector, there will be a dark area of the frame that indicates how far the opposite wall is from the subject. With a reflector, it can look as if you have taken the picture in a corridor.

And don't assume that the best light is only available during summer. Winter can be just as good, particularly as there are no leaves on deciduous trees to prevent the light from passing through a window. This can make some ground-floor rooms more suitable to shoot in than they would be throughout spring and summer.

The versatility and beauty of window light cannot be overstated. Best of all, though, it doesn't require any elaborate equipment and you can make the most of it with any subject, at almost any time of day. As is so often the case in life and photography, the simplest approach really can be the most effective.

AP



Don't rule out shooting below ground-floor level as the light can be striking

HOW TO ACHIEVE THE EFFECT



Location

Explore your location to find the best windows and backgrounds. Take a stand-in model so you can see exactly how the light falls on him or her. Move around and study them from all angles. Sometimes the light looks best when viewed from a direction you wouldn't normally think of.



Plan your style

Decide on the look you are aiming to achieve from the outset, such as high key, rim lit or moody. Once you know what you hope to achieve from the shoot and have a clear idea of the look you're after, it makes the rest of the process that much easier.



Build a rapport

Preparation is everything. Practise twice and then shoot once. I always ensure I am not 'practising' on my clients. Shooting portraits requires rapport and interaction. If you know what you are doing, you will build confidence in your sitter and help them enjoy the shoot.



Venetian blinds can create lovely patterns from direct sunlight

Top tips

Experiment

Don't limit yourself to the obvious rooms in a house. A cellar, for example, can feature dramatic light coming through gratings or sunken windows, which tends to fall off very quickly.

Blinds

Use a Venetian blind attached to a lighting stand to create patterns and shapes from direct sunlight. Other sorts of gobos work well too.

Angle of light

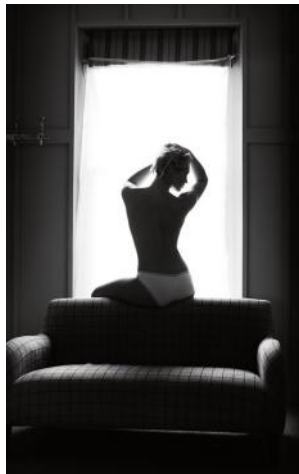
Shoot at 90° to the light source for a dramatic portrait. The light glancing across your subject will reveal shape and features beautifully.

Two windows

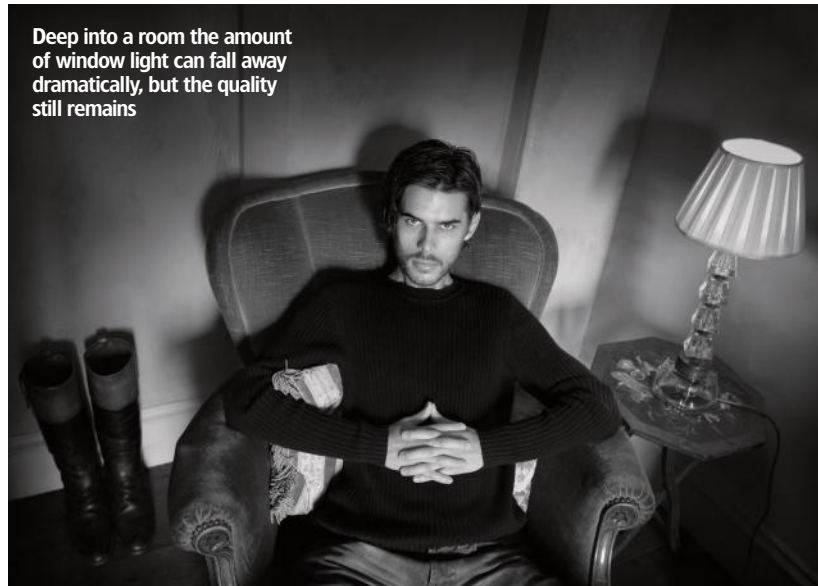
If you have windows on two walls of a room, place your subject between them so you have a key light from one window and a kick or backlight from the other. This creates more of a studio-lit look.

Highlights

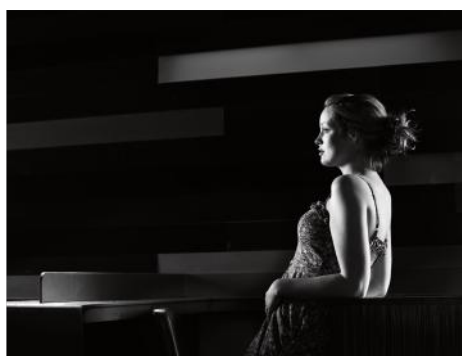
When you include the window in your shot, let the highlights go. Concentrate on the mood and vibrancy of the picture, and don't try to recover the highlights in post-production, as it will look unnatural.



While this shot could have been exposed at several levels, Damien chose to let the white go yet maintain black beneath the sofa



Deep into a room the amount of window light can fall away dramatically, but the quality still remains



Control the light

Control the direction and shape of the window light by adjusting any shutters or curtains. You can always add a makeshift blind by draping a cloth over a boom arm or closing curtains until just a strip of light enters the room, which is a great way to add mood to a shot.



Go manual

Shoot in manual mode and ignore the built-in meter. Set the aperture that will give you the look you want (usually at or near the widest aperture of the lens). Set the required shutter speed to ensure sharp pictures, then adjust the ISO to set the exposure.



Review

Review each shot using the camera's screen. Does the picture have the look you want? Is the contrast right? What could make the shot better? Zoom in and check the detail. Is there enough shadow information? Is the shot sharp? Are the highlights clipped? Get it right in-camera.

Fire and brimstone

CJ Kale and **Nick Selway** founded Hawaii's Lava Light Gallery, which focuses on capturing the ever-changing landscape created by an active volcano. CJ talks to AP

What drew you to Hawaii?

It has to be the diversity of the landscape. We love the excitement of witnessing the creation and destruction of the landscape right before our eyes.

What are the dangers involved in photographing an active volcano?

There is always the danger of being burned by hot lava. But it's the things you have very little control over that are the most dangerous, such as lava tubes, crevasses, flying molten lava, methane gas explosions, and bench collapses where acres of land just suddenly drop off into the sea. When we swim around the volcano, there's acidic water, volcanic glass, floating lava bombs – all while swimming in pounding surf. Yet as former rescue swimmers and lifeguards, we're both confident in the water, and if a problem were to occur we're each other's best hope.

What's a typical day like for you?

We find a suitable location to shoot, wake up at 2am, drive two hours, hike out two hours and check for safe routes if we need to run. Then we spend a few hours out at the flow, hike back two hours and drive back two hours. Sometimes we'll stop at waterfalls or beaches, then either stop in one of our galleries or go home to rest.

What's your go-to kit for capturing lava and waves?

We use a lot of different camera gear when we shoot. Our normal hike-out-to-the-volcano kit is a Nikon D800E, a Canon EOS 5D Mark III, a 16-35mm L

lens for Canon, 14-24mm for Nikon, a 50mm and an 85mm prime, and a 50-500mm Sigma for my preferred telephoto lens. For waves, I use a 15mm fisheye and SPL water housing. I used to use a 24-70mm lens to have the zoom range, but it has an f/2.8 maximum aperture. With primes I get f/1.4, which is better for low light. And carrying a 50mm prime and an 85mm prime is no heavier than carrying a 24-70mm.

Are exposures tricky given how bright the lava is?

Yes, that is why neutral-density (ND) grad filters are a must if you want to capture a photograph in-camera. Nowadays everyone just Photoshops tricky exposures. They take three photos and then stack them together, but photography to me is being able to do the same thing using only photographic techniques to capture it in one frame.

How do you use your ND grads?

I have a set of 1-stop, 2-stop and 3-stop hard grads; 1-stop, 2-stop, 3-stop and 4-stop soft grads; and a 3-stop reverse grad. When it's dark out, I'll use the grads upside down to balance the light from the lava, which is far brighter than anything else in the scene. In the daytime, I use it right side up because the sun will eventually be brighter than the lava. It's all just balancing light.

Do you have any tips about which grad works best for the shot you're going for?

If the sun is higher in the sky, use a soft grad (full darkness on

the top with a gradual fade to clear). Put the darkest portion over the sun, and the gradient will fade into the scene. If the sun is on the horizon, use a reverse grad (hard in the middle and then fades up to the top). I use the hard filter to balance a bright sky or a front-lit scene.

What happens when it comes to capturing detail versus motion?

We adjust the shutter speed depending on which we want. To capture the little curvature of a wave of water, normally about 1/3sec is enough to get a light blur to the water but still have shape in the wave. If you want water that almost looks like fog, then you're talking about 2-3secs. If you want to capture the flow of water rolling down a black sand beach, 1-2secs will do.

What do you consider to be perfect conditions?

Mainly I'm looking for great light and great lava conditions – an early morning sunrise and a bit of volcanic-originated gas to diffuse the sun.

How do you process your photographs?

Post-production is kept to a bare minimum. We'll make minor adjustments to the raw file in Lightroom to get a printable JPEG. The trick is to get it right in the camera. We like to spend our time in the field, not in front of a computer.

To see more, visit www.lavalightgalleries.com. You can also view a behind-the-scenes video, *Lava Light: Swimming with Fire* by SmugMug Films, at <http://youtu.be/Zz17pQ5vK04>





1 The landscapes CJ and Nick visit are full of fascinating details, such as this curving lake of lava

2 Including the silhouetted figure on the centre-right gives viewers some idea of the scale of the scenes these photographers are documenting

3 Nick Selway risks life and limb to get closer to the action

4 Such explosive conditions require CJ and Nick to ensure they have decided on a safe route out of the area beforehand

5 ND filters ensure that Nick and CJ are able to achieve shots such as this

6 Nick and CJ keep their camera equipment safe from water damage by using an SPL water housing



'It's the things you have very little control over that are the most dangerous'



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LETTER OF THE WEEK

Thicker than water

Two readers in your *Letters* pages of AP 10 May touched on the high cost of ink cartridges. This reminds me of the past practice of shipping oil lamps to China to encourage the purchase of expensive oil (not to mention opium).

I always print mono, but have you tried to buy a mono inkjet printer lately? I was forced to buy a colour inkjet printer, but although my colour ink cartridge is never used, my printer pretends that it is, and whatever the actual contents of either cartridge, it stops printing when it decides that it is time that my colour cartridge is empty.

I have discovered a simple cure for this: I refill my colour cartridge with water. Since I never use it, this has no consequence – other

than letting me print mono without being forced to buy expensive (and not used) colour cartridges. As long as you never put more than 5mm in, you get no backflush.

Another point: *never* permit your friendly printer company to 'upgrade' your software (usually in the background so that you never know). Class it as 'junk' and let it be automatically binned. The 'upgrade' only tells your printer how to recognise and combat the latest compatible cartridges. Please withhold my name, in case my friendly printer people smuggle a virus into my printer so that it will thereafter only print magenta.

Name and address supplied

Thanks for a great money-saving tip – Nigel Atherton, Editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Don't delete in a hurry

I would like to pass on to your readers something that happened to me in May, while on holiday with my daughter in West Sussex.

I was using one of my two cameras, a Nikon Coolpix, taking pictures in the lovely town of Littlehampton. I know that on one camera I had taken about 50 pictures. The following day, an old injury resurfaced and we were compelled to return home. While waiting to be seen by my doctor, I foolishly decided to view my pictures. Finding one that had bad camera shake, I decided to delete it. Finger tremble followed and the complete lot were deleted. I learned a great lesson – *Leave well alone* until they are on the computer and also on

disc. Then, if required, you can delete knowing you have them backed up. Fortunately, my pictures can be retaken, but if it had been something like a wedding, I could not go back to take them again. *Never* be in a rush to delete, as it is so easy to make the same mistake I did.

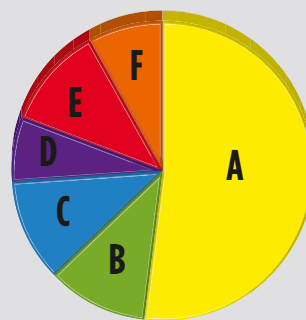
Derek Gowers, Berkshire

This is something that I'm sure lots of people have done, Derek, so don't beat yourself up too much about it! Also, remember that using image recovery software, such as a Lexar Image Rescue (www.lexar.com), allows you to recover image data that has been deleted from a memory card – Richard Sibley, deputy editor

Wasted Wi-Fi

The quality of the Leica T is outstanding and I fully endorse its good looks. It is just what a Leica should be: quirky, expensive, and of tremendous quality. But it sells as having Wi-Fi and, to be fair, it does connect reasonably well to, say, an iPad within a house Wi-Fi network, so you can download images to the tablet in places where you have the ability to attach leads and so on.

However, what it won't do, because the software



In AP 14 June, we asked...

How many years have you been reading *Amateur Photographer*?

You answered...

A Less than one year	52%
B 1-5 years	11%
C 6-10 years	11%
D 11-20 years	7%
E 21-30 years	11%
F More than 31 years	8%

What you said

'I used to read it a lot in the '80s because my dad and granddad were into photography in a big way. When I wanted to learn more and look at what new kit was around, the name was still in my mind from all those years ago'

'Well over 50, as my late father was getting it from before WW2 and I just followed on'

'It's been less than a year for me. I only got serious about photography since January 2012'

'I purchased my first copy in June 1967'

Join the debate on the AP forum

This week we ask

When was the last time you shot a roll of film?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

of the Leica app is 'simple', is connect to an ad hoc network in the field so you can view and operate it on the big screen. It is a pretty weedy camera to want to be used in a studio tethered set-up. As a way to use it in the field, Wi-Fi would be great, but the software falls short – pathetic.

The Leica T should not sell itself as Wi-Fi-capable; it should instead be sold as limited Wi-Fi use. It would be very easy and cheap to fix.

Patrick Vaughan, via email

Best for birds

In Ask AP in AP 24 May, Peter Spencer asks what lens is best for photographing birds with his Nikon D7000. I have tried a number of ways to photograph birds, both while out walking and at nature reserves.

I have tried a DSLR with a 70–300mm zoom lens plus a 2x converter and a compact camera attached to a scope. Both were reasonably successful at a nature reserve where there is time to set up on birds that are relatively still. However, for that quick grab shot of a bird seen when out walking, then neither is ideal.

My solution is to carry a Canon PowerShot SX50 HS super-zoom camera. It is compact and light to carry and,

when zoomed out to 1,200mm, is perfect for that quick shot of a small bird on the top branch of a tree. I admit that you will not get the quality shot produced by a DSLR, but you will have actually got the shot before the bird flies away – not still struggling to fit the zoom lens and converter if you were using a DSLR.

Paul Robinson, via email

Lens fault

Congratulations and thanks to all concerned for the new-look AP (AP 21 June). More content, more variety, a clearer typeface. Well done! Although you could stop the £3k+ lens reviews. Otherwise, superb.

Colin Edwards, via email

I'm glad you like the new-look AP. We reviewed the Zeiss Otus not so much for the lens itself, but to see how close the more affordable £800 Sigma alternative gets to it in terms of image quality. Given the huge demand for the Sigma 50mm f/1.4, we felt our readers would be interested to know. Although I'm mindful of the cost of the equipment we write about, many readers want to know about the best kit available, irrespective of cost, either out of academic interest or because they can actually afford it (I met an AP reader recently with three Leicas!). However, reviews of such expensive gear will be the exception rather than the rule – Nigel Atherton, Editor



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In next week's issue



American landscapes

The stunning winners of the inaugural USA Landscape Photographer of the Year, and the stories behind them

DSLRs for £200

Looking for a second DSLR body on a tight budget? We investigate what you can get for £200

Action cameras

GoPros are everywhere these days, but there are cheaper options. We round up some of the best

Flying kites

Luke Massey shows how to photograph this majestic bird of prey

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By placing himself in just the right position, George has used the sun to backlight this stunning compass jellyfish

Time & tide

The waters off the British Isles are home to some incredible sea life, and **George Karbus** is dedicated to photographing it. **Jade Lord** managed to catch him on dry land for a chat

A look through George Karbus's portfolio reveals a succession of images that demonstrate a seemingly effortless ability to capture the raw beauty of the sea. So it's somewhat of a surprise to hear that he grew up in the landlocked Czech Republic. However, all becomes clear when you realise George is a veteran of the sea, despite his childhood away from it. For the past ten years, he has lived in the surf town of Lahinch in Ireland.

George's photography falls into three main categories: seascapes, underwater photography and surf photography. Each requires devotion and passion to achieve the results he obtains, but above all, they demand dedicated research and a thorough understanding of how the weather impacts on the area.

'I'm always waiting for the right conditions, as my photography is

dictated by the weather,' reveals George. 'I watch the forecast a lot, looking at weather charts on the internet and on my phone, checking up to eight times a day! Which category of photography I choose to go out and photograph depends entirely on the weather. Living by the sea, I'm always watching for good wind and good waves, so if this is the case I will head out for some surf photography. If there is decent cloud coverage and good air visibility, then I can expect a lovely sunset with dramatic clouds, so I'll be focused on shooting seascapes. I know the area well and know which places work in certain weather conditions, so having this local knowledge is so very important.'

Shooting seascapes

When the weather does play ball and there is good cloud



Despite being underwater, light and weather are still important considerations



Surf's up

FOR George, shooting above the water's surface into the barrel of a wave is more dangerous than shooting below the surface of the sea. With the risk of wiping out or crashing into a reef, surf photography is the most demanding. For George, this type of photography is incredibly physical and success is dependent on how experienced you are in the water.

'I'm trying to get inside the barrel of the wave, to show the surfers' view of what they see when they go through the barrel,' explains George. 'It's very difficult: you have to be in the perfect position, be a very good swimmer and know how to operate a camera at the same time as lying on a body board.'

Shooting with his Nikon D4, with either a Nikkor 16mm fisheye or Nikkor 50mm lens, this set-up is housed in a smaller underwater housing by CMT. 'This is a very basic lightweight housing, so I need to set up the camera before I close it,' says George. 'I set up with the given ambient lighting conditions using shutter speed priority mode, with a shutter speed of anything over 1/1000sec, as this ensures things will be sharp enough.'

George also sets his lens to manual focus to ensure there is a point of focus when shooting through the barrel of a wave. 'I expect the wave to barrel close to my lens, so I set the focus for about 2ft away to make sure everything is in focus,' he says.



➤ coverage, George will head out to capture the dramatic light that he photographs so well. Shooting with a Nikon D800, and always from a very steady Gitzo tripod, George favours long exposures to capture a smooth ocean, coupled with a strong warm-up ND filter to enhance the intense light.

'I like to shoot with super-long exposures, in manual mode, using a remote control to set off the shutter,' reveals George. 'Using either my Nikkor 16-35mm, Nikkor 20mm, Nikkor 24mm or Nikkor 70-200mm lenses, I focus manually, usually something close to infinity so the near foreground will be in focus. I'll also set my aperture to something around f/13 or f/14, but if I need a longer shutter speed I have to go higher. Generally, though, anything above f/11 is perfect.'

Under the sea

Going beneath the surface of these smooth, ethereal seascapes takes George to a completely different world, and one that requires a completely different set of skills to photograph. Here he relies on his physical fitness as a free-diver to capture incredible scenes of sharks, sea lions and dolphins at play.

'When shooting above the surface with seascapes, you have plenty of time to set up – you're just waiting for the right light, so anyone can do it,' says George. 'Underwater is a different story: it's up to your fitness. I am often in the water for a long time, holding my breath for up to two minutes at depths of 5-10 metres. You are dealing with large animals



Top: Dolphins are a recurring subject in George's work, as they offer endless opportunities for excellent shots

Above: George uses an underwater housing by CMT to protect his kit

Below: A super-wideangle lens means George can include a lot of action

and you have to be very fit to keep up with them.'

Such stamina and physical fitness have clearly paid off. Of course, it pays to have the right equipment and the knowledge of how to use it. Shooting with a Nikon D800 or Nikon D4, with either a Nikkor 16mm fisheye or Nikkor 16-35mm, all encased in a Subal underwater housing, George shoots in shutter-priority mode, leaving the camera to auto for the aperture and ISO.

'This is the easiest way to shoot





It's astonishing to think that images such as this can be taken somewhere so close to home

underwater,' explains George. 'I also set my lens to autofocus, and this works particularly well with the fisheye lens. This lens is great for underwater, as it means I can approach my subject very closely, and obtain great contrast and sharpness.'

Composing images underwater is made slightly easier by his super-wideangle fisheye lens, which ensures most things make it into the frame, and the viewfinder on the back of the Subal housing. However, nailing the shot also comes down to George's skill as a free-diver, as well as years of experience that have provided him with a connection to the ocean and its animals.

'Sometimes, when I'm in a critical position, I shoot without even looking into the viewfinder, as I just know when the shot is right from my years of experience doing this,' reveals George. 'I've also learned that every animal has different behaviour and mannerisms, so from experience I know how to approach them. For those animals that are quite shy, it helps to move very gently



George Karbus moved from the Czech Republic to Ireland 10 years ago and since then has dedicated his time to conveying his love of the ocean through his photography. In 2009, he was awarded the Nature's Best Photography Award, one of the most prestigious and world-recognised photography accolades, and in recent years has also won Outdoor Photographer of the Year.

underwater, without kicking your legs or splashing. On the other hand, sea lions are very playful and you can photograph them for hours, whereas whales can just pass right by you, so you've got to be lucky to be in the right place at the right time, with the light in the right place.'

As George doesn't use strobe lighting ('it distracts the animals and doesn't make them look good'), he is reliant on using the available natural light and manoeuvring himself into a position that makes the most of it.

'I like to experiment with my position underwater,' says George, 'so I'll shoot with the subject backlit, front lit, from the surface looking down or from the bottom looking up. All the underwater photography guides say don't shoot from the top down, but sometimes you can get great shots this way.'

Vivid colours

Whether George is shooting seascapes, underwater photography or surf photography, the one element that ties them together as a cohesive

body of work is their intense use of light and colour.

'I'm always looking and waiting for perfect lighting conditions,' reveals George. 'If I photograph waves, I want to make the waves look beautiful, so I'll wait for the sun to go through the waves and make them a beautiful colour.'

The same waiting game applies to his seascapes, where he'll wait for sunset and the warmer evening light. As well as using the ND filters, he'll also apply some warm-up filters in post-processing, alongside subtle tweaks to Levels and Curves, plus some dodging and burning. However, George warns that you can't rely on editing to create a good photo. You need to have the skill already there to capture the light as you see it.

'You can't create light inside a picture that doesn't already have great light or shadows,' says George. 'You can only create a great shot if it's already been captured in the camera – you can just make it more beautiful in post-processing.'



GEORGE KARBUS'S TOP TIPS

Compose well

You can be in a beautiful location and have amazing light, but your pictures will only ever be average if you don't have an interesting composition.

Use a tripod

Having your camera on a tripod opens up the realms for greater experimentation. Try different exposure times and the use of ND filters.

Shoot manually

Set your camera up with manual exposure and shoot using manual focus for full control over your camera. Use a good-quality remote trigger.

Bracket

When you are shooting a backlit or high-contrast scene, use exposure bracketing or shoot different exposures to get the best results.

Switch lenses

Experiment with different lenses for full creative control. Don't be afraid to use longer lenses like a 70–200mm for a change of perspective.

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The 5cm /3.5 Micro-Nikkor is available only in a chrome collapsible mount. Being an apochromatic lens it also has a high degree of colour correction, assuring precise focus of all prime colours on the film plane. MINT

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- Grays Anatomy
- Digital SLR Photography, 2014



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Baden Bowen

Baden Bowen became interested in photography after moving from South Wales to Kent. What started as a hobby with a second-hand DSLR in September 2010 quickly became a passion, and he realised that he had a flair for imaginative editing. Baden loves nothing more than creating beautiful and thought-provoking imagery,

and has recently started using large-format, medium-format and 35mm film cameras as he feels he needs to understand the genre to make him a better all-round photographer. www.badenbowen.co.uk

Low Tide

By Baden Bowen

Baden Bowen reveals how he used creative vision and technical skill to produce this multi-award-winning composite image

I love to tell a story by giving the viewer the beginning and leaving the rest of the image open to interpretation. As a result, most of my recent work has involved creating surreal or conceptual composite images.

'Low Tide' is a composite created from 11 separate images and was taken at Dungeness, a nature reserve and the site of a nuclear power station on the Kent coast. It is a unique location. With its photogenic abandoned boats and myriad textures, it's not surprising that it has become a hugely popular place to photograph. The challenge for me was to create something that had not been done before but that still captured the essence and beauty of this extraordinary coastal expanse.

Waiting for the right type of weather was important. I wanted it to be slightly overcast, but not so much that the light would be flat. I had already visited Dungeness, so I knew what photographic opportunities were on offer, and I made a shortlist of what I wanted to capture.

I travelled to the location in the early morning and, once there, studied the boats

to find possible angles. It was important for the light to be correct for each element that I planned to photograph. With a composite such as this, everything needs to be photographed under the same conditions, as it makes blending in post-production much easier. It was also important for the background to have as few distractions as possible, to make extraction easier.

Taking photos of the boats, abandoned beach huts, the pebble beach, lighthouse, various textures and the many other elements that have been left to decay at Dungeness, I built up enough stock images for the concept. I made sure I took several different angles of each element, as I still wasn't absolutely sure what the composition of the final image would be.

The final outcome exceeded my expectations and has gone on to win a number of awards. Living in Kent, I often hear people say that if you photograph Dungeness, you should try to do something different. I certainly feel I have achieved this, although I don't think 'Low Tide' is what these people had in mind when they said it!

WHY IT WORKS

Feeling of depth

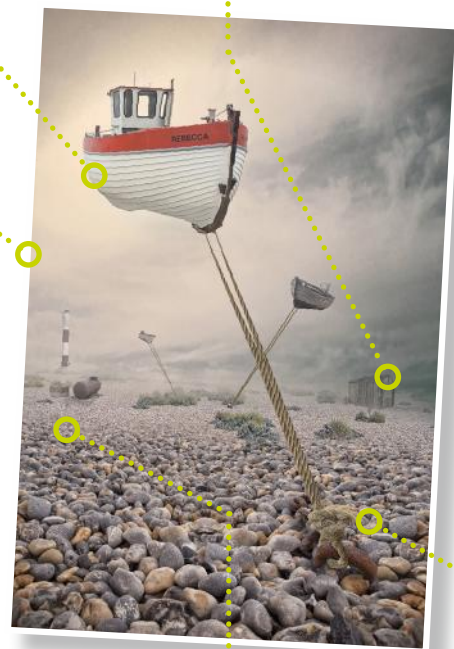
By skilfully building up the image with a range of elements and clever use of layer opacity, there's a strong sense of depth

Uniform lighting

By shooting all the sections on the same day and at the same location, the images blend well together

Additional elements

While the focal point of the image is the boat, other elements, like the fisherman's hunt, add to the atmosphere



ALL PICTURES © BADEN BOWEN

Fine-tuning

By darkening the bottom of the pebbles and adding a Gradient Map to tone the entire image, the final composite looks a lot more unified

Lead-in line

Integral to the success of the image is the anchored rope. The perspective and tension look authentic. Overall, it works very well

Top tip

WHEN creating composites, the most important thing to bear in mind is the lighting and shadows. All elements should be taken in the same or similar lighting conditions, otherwise the end result will jar. With patience, dedication, creativity and the right tools, you can let your imagination run wild and create any image from your mind's eye. And remember – practice makes perfect!

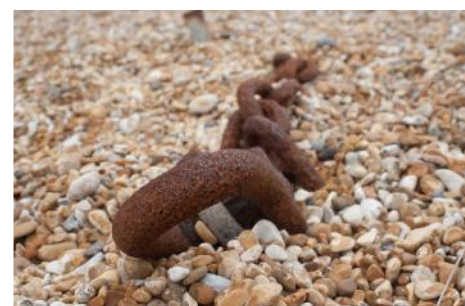
KEY IMAGES



I loved this beach hut – the textures and decay are very characteristic of Dungeness.

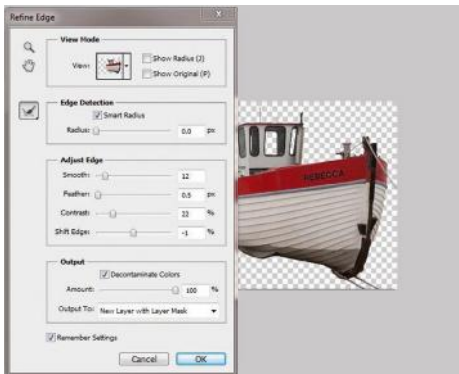


This is one of the most recognisable boats at Dungeness. I shot this low angle with the final composite image in mind.



Pay attention to detail. There are lots of hidden gems to be found, from textures to decay.

STEP BY STEP



1 Extract images

I made some basic raw adjustments to the source images, extracting all the elements from their backgrounds using the Quick Selection Tool. A clever trick to fine-tune the selection is to hit Refine Edge and choose Output To>New Layer with Layer Mask, allowing you to refine the mask on a separate layer.



2 Create background

I then created the background for the composite. This consisted of four layers blended together using layer masks of the beach, sky and clouds. I find using a large soft brush on a layer mask set to 25% opacity helps blend the layers seamlessly. At this stage, save your file as a PSD and save again after every major step.



3 Adding boats

Next, I brought each of the three boats onto the newly created background and arranged them into a composition I was happy with. I named the boats Front, Middle and Back, and added ropes to each, using Free Transform and Warp to change the size and perspective of the ropes for the desired effect.



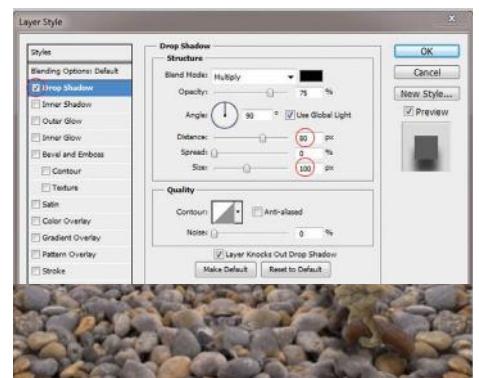
4 Creating depth

I blended each layer, trying to create the illusion of depth in the image. To achieve this, I changed the opacity of each of the boats: the first is at 90% opacity, the second is at 75% and the third is at 30%. This helps create the illusion that each boat is further away than the one before as your eye travels through the image.



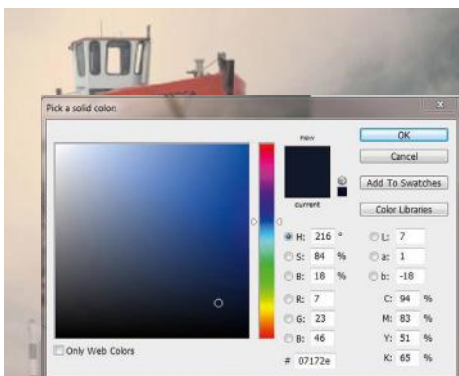
5 Additional elements

I inserted the lighthouse, tank and beach hut into the scene. As per the previous step, these elements were placed in the distance, so I again changed the opacity of each element to 30% to help with the illusion of depth.



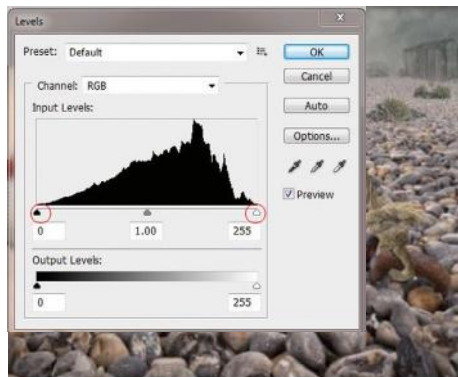
6 Drop shadow

For the anchor point for the rope on the front boat, I added a Layer Mask to the boat layer and painted black into the mask to hide part of it, giving the impression it is tied to the chain. To add a drop shadow to the anchor, I chose Drop Shadow and applied a shadow of 90° with a distance of 80px and a spread of 100px.



7 Tone and blend

I added some adjustment layers to help tone and blend the image as follows: Dark Blue – Solid Colour Layer, set to exclusion blend mode at 15% opacity. Light Blue to White – Gradient Map, set to soft light blend mode at 15% opacity. Black to White – Gradient Map, set to luminosity blend mode at 30%.



8 Levels

A Levels adjustment layer was added and the shadows and highlights sliders were dragged to the edge of the histogram. I adjusted the Opacity to 40% to suit the image and added a gradient layer to the bottom of the image to darken the beach pebbles. This was set to Soft Light blending mode and 80% Opacity.



9 Final touches

I created a new blank layer above the existing layers and used a large soft brush to paint black at the edges to create a vignette, changing the layer blend mode to Soft Light and reducing the Opacity. I always save my images and then return to them later to assess whether further tweaks are needed before flattening.

MACRO PHOTOGRAPHY

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Round Five Landscapes at Dawn & Dusk

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intricacies of photography and create something truly beautiful.

For this round we're asking you send us your best landscape photographs. The only caveat is that your images must have been shot in the golden hours of either dawn or dusk. Dawn and dusk light, when the weather permits, is a sight to behold. The golden light that blankets the landscape can serve to bring out the hidden magical qualities of a location. On the next page we have some ideas for how you can achieve successful landscape images in this beautiful light. So set your alarm clocks and get ready for an early start.

HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you once the round has been judged (please enclose an SAE). Entries can be sent to APOY, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2014 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes at dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy14

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£1,200**

1st prize

THE first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. The 1.44-million-dot EVF displays a 100%

field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is the most compact pancake lens and has a maximum shooting magnification equivalent of 0.45x in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light portrait work without flash. The 40-150mm zoom has high-speed AF and MSC technology, and the 9mm fisheye lens is ideal for capturing wide angle scenes.

2nd prize



**PRIZE
WORTH
£500**

THE second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers serious image quality with its powerful

16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

3rd prize

THE third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.



**PRIZE
WORTH
£350**

Round Five Landscapes at Dawn & Dusk

We take a look at some tips and tricks to set you on your way to shooting landscapes at dawn and dusk

Low-angled light

EARLY morning and evening light offer the photographer stunning ambient light that is incredibly difficult to create artificially. As mentioned on the previous page, this golden light can draw out those hidden qualities that harsh sunlight or overcast days can mask. Not long after sunrise and not long before sunset, when the sun is low in the sky, you'll find the most remarkable raking light that perfectly shows off the form of three-dimensional elements. This light is often beautifully soft as it diffuses through multiple layers of cloud near the horizon, so it produces wonderful dark shadows without the harsh highlights that usually go with them. If you shoot towards the light, you can fill your frame with backlit objects sporting golden haloes, graphic semi-silhouettes and skies with peachy hues.



© STEFANO PERONINI

Colour

THE colours at dawn and dusk are the reason that photography at this time of day is an attractive proposition. However, there is a decision to be made when it comes to how the colours in the image are represented. Should the colour saturation be increased to create a bolder, more striking image, or should the saturation be kept to a minimum to keep the subtle natural hues? Remember, the light can change dramatically in just a few minutes, so don't take just one shot – get to your scene early and stay a little longer, even if you think you have your shot. See how the light and colour evolves.



© JAMIE HENRI

The right camera

IN APOY 2012, Guido Milani won our dawn & dusk landscapes round with his beautiful black & white image of a man standing on a balcony looking out over a town (right). What did he shoot it with? An iPhone. We often associate landscape photography with hefty DSLRs, but there really are no rules. As the image quality improves, so too do the chances of



© GUIDO MILANI

getting a great shot with your phone. If nothing else, it's a great backup if your DSLR batteries fail on you.



© TIM COLEMAN

Planning your shoot

THE vast majority of work that goes into your landscape shoot happens before you even arrive on location. You must arrive at your chosen scene at the correct time, in the right conditions, fully prepared. Planning can take weeks, even months. You owe it to yourself to get to know your location as well as you can in order to make the most of your trip.

The first stage is to select your location. Perhaps you have somewhere in mind having seen a picture in a book or magazine. That will give you an excellent reference point. Failing that, you could utilise the wonderful tools that are Google

Maps or Google Earth. There are also plenty of apps that can help.

Also make sure you focus on the logistics. How will you get there? At what time will you need to arrive in order to set up? Will you have to account for traffic? Where will you park? Will the weather hold? These are all vital questions. Of course, once you're there, you'll need to know exactly where to shoot from and the position of the sun (rising or falling). Also, remember that just because a location has often been photographed, it doesn't mean that it has been done to death. The true skill of a photographer is finding fresh angles in familiar locations.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Olympus's websites and social media should they be selected to promote the competition. 8. You grant IPC and Olympus the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Olympus and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Olympus or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Olympus or their associated group companies. 22. Olympus shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. 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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



New York street
1 The buildings on either side of the frame lead us straight into the dominant subject of the image – Manhattan Bridge
Nikon D800, 24-70mm, 1/250sec at f/2.8, ISO 100

Sean Batten, Surrey



Sean became serious about photography back in 2010 after he took the plunge and bought his first DSLR. Sean particularly favours architecture and street photography, although he is always open to trying new things. In fact, he is currently experimenting with ultra-long exposure photography. Sean's love of photography stems from his appreciation of how the medium stops us in our tracks and causes us to appreciate the world that surrounds us.

New York from above

2 Sean has taken his shot at just the right time. He has managed to capture the dusk light settling over the city
Nikon D800, 24-70mm, 1/25sec at f/3.5, ISO 4000



Misty steps

3 Shooting at such a long exposure has given this simple scene a ghostly and otherworldly atmosphere
Nikon D800, 24-70mm, 113secs at f/22, ISO 100, tripod, ND filter



3

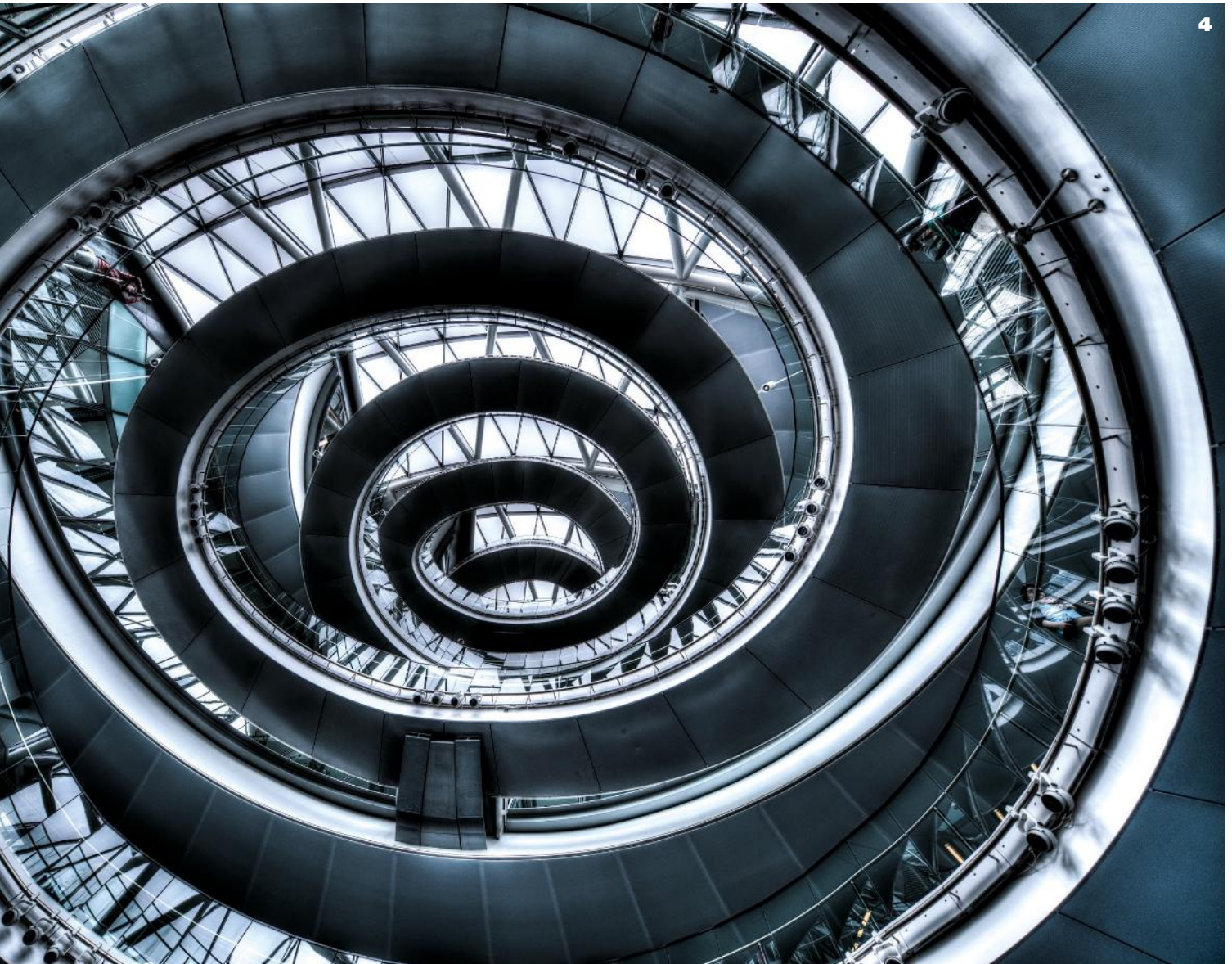
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Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio


London Assembly

4 This dizzying composite shot has captured the scale of the spiral walkway that runs the entire height of London's City Hall
Nikon D800, 14-24mm, 1/60sec, 1/125sec & 1/30sec at f/2.8, ISO 100

Dying boat

5 This shot is less about subject and more about capturing texture and stark tonal range
Nikon D800, 14-24mm, 1/400sec at f/8, ISO 100

Hard work

6 This attempt at street photography from Sean finds him chancing upon a brilliant subject
Nikon D800, 70-200mm, 1/200sec at f/2.8, ISO 720





Paul Harvey, Essex



Paul's father was a hobby photographer, so this inspired a young Paul to pick up a camera while still at school. However, after leaving school Paul didn't touch a camera again until he was in his 20s. He is fascinated by the technical elements of photography, such as high-speed photography, image stacking and lighting techniques. Paul also enjoys the patience the medium demands.

Fisherman's bike

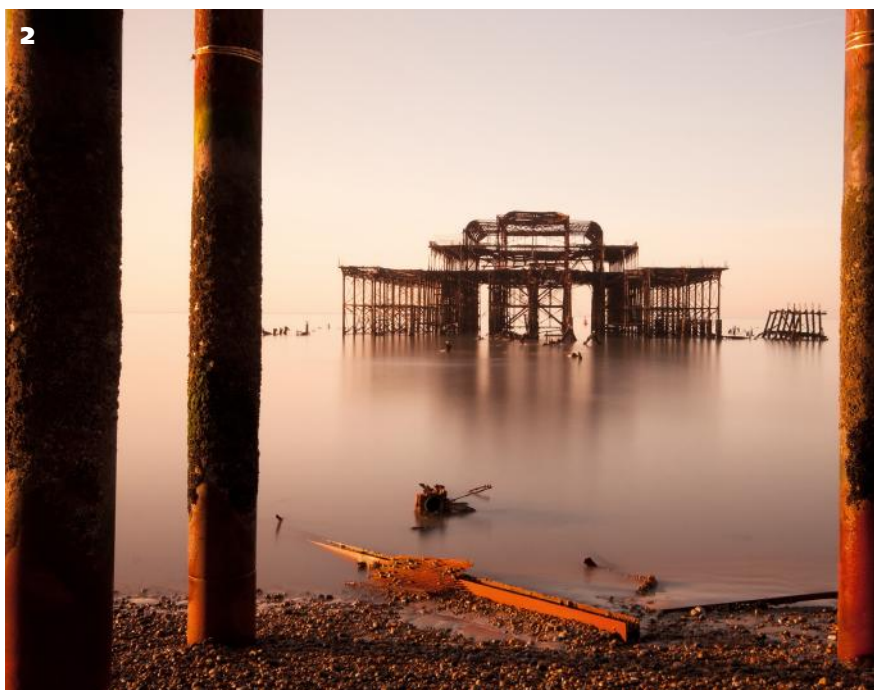
1 This HDR shot was taken with three bracketed exposures in order to achieve a balanced tonal range. The effect has also given the scene a gritty ambience
 Canon EOS 350D, 10-22mm, 1/8sec, 1/20sec & 1/50sec at f/8, ISO 100, tripod

Brighton Pier

2 The most effective element of this shot is also the most subtle – the soft dawn light exposing the rusted textures of the pillars in the foreground
 Canon EOS 350D, 10-20mm, 43secs at f/20, ISO 100, B&W 10-stop filter

Lighthouse star trails

3 This image was possible only because Paul stacked 80 images in StarStaX, a blending software developed specifically for working with images of star trails
 Canon EOS 5D Mark II, 24-105mm, 30secs & 2secs at f/4, ISO 1250





Felixstowe Breakwater

4 This image of a breakwater was openly inspired by the cover image of the Landscape Photographer of the Year 2013 book
Canon EOS 5D Mark II, 24-105mm, 30secs at f/14, ISO 50, tripod, B&W 10-stop filter, ND soft grad



London light trails

5 The light trails of the bus are a nice way of drawing the viewer's attention towards the Elizabeth Tower at the north end of the Houses of Parliament
Canon EOS 5D Mark II, 24-105mm, 15secs at f/9, ISO 50, tripod



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Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to remove distracting details

ANGUS Taverner tells me that this photograph was shot at the Dubai Mall in the United Arab Emirates earlier this year, using a Fujifilm X-Pro1. It reminds me of a photograph taken by Vincent Laforet of skaters at the Lasker Rink in Central Park, called 'Me and My Human'.

The overhead view shows an interesting angle

of this shopping-mall scene with what looks like a video installation on the floor and a mirrored wall behind. I like the backlit effect of the lighting, as well as the way the photograph was framed, with the lady in the green dress bending down to her child. The accompanying steps describe how I went about editing this image.

AFTER



BEFORE



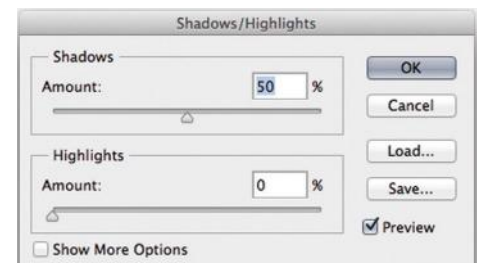
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1 Crop the photograph

The first step was to crop the image, which I did by using the Perspective Crop tool in Photoshop. This tool is similar to the standard Crop tool, but allows you to adjust the corner and side handles to align with the straight edges in a scene.

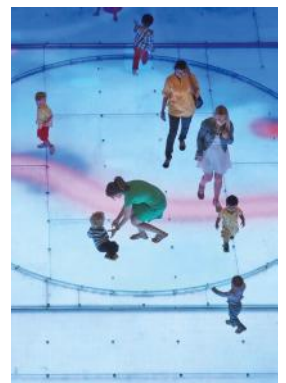


2 Apply shadows/highlights

The backlit scene meant the people in the photograph appeared almost silhouetted. To lighten the shadows, I went to the Image>Adjustments menu and selected Shadows/Highlights. I didn't want to completely fill in the shadows, so I applied just a 50% Shadows adjustment.

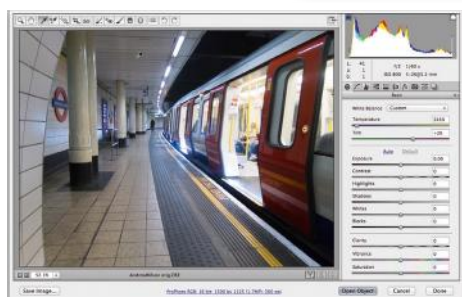
3 Tidy the top edge

You can see a couple of hands coming into the top section of the photograph. To remove these, I added an empty new layer and, with the Spot Healing Brush tool set to Content-Aware mode, I painted to automatically remove them from the image.



How to set the white balance

I CHOSE this image by Andrew Wilson because it demonstrates the power of white balance adjustments in Camera Raw. Back in the days of film, we would need to check the light source type and a reference a chart to work out the colour filter pack needed to compensate for the lighting conditions. These days, it is much simpler to seek out an area of the image that should be neutral grey and click to set the overall white balance. You may even want to consider using a special white-balancing grey card to help get the most accurate white balance setting.



1 Remove the colour cast

The first thing I wanted to do was remove the yellow cast from this image. Working in Camera Raw, I selected the White Balance Eyedropper tool and clicked on a neutral grey area of the image. In this instance, I selected the platform ceiling tiles. This gave the image a more natural and slightly cooler appearance.



2 Lighten the shadows

Next, I wanted to lighten the shadows. Because the image was being edited using the latest Process 2012, I was able to push the Shadows slider to +100, which lightened the train carriage doors, and so on.



3 Restore the contrast

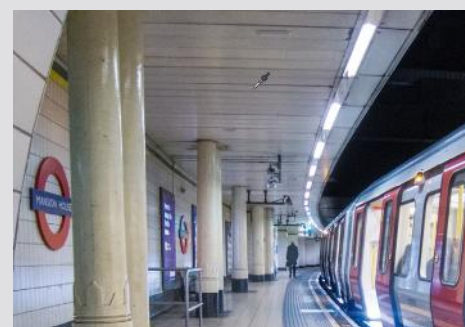
However, the previous step created too much lightening in some areas and made the overall image lack contrast. To address this, I selected the Adjustment Brush, added a new pin to the roof of the tunnel and painted a darkening Exposure adjustment around this and the gap between the carriage and the platform.

White Balance tool in Camera Raw

THE COLOUR information you see when a raw image is processed is dependent on how the white balance is defined in post-processing (as well as the colour profile that's selected). This means you can apply any white balance setting you like at the editing stage, rather than in-camera.

When editing a raw photograph, you can

adjust the Temperature slider to assign a suitable colour temperature setting from cool to warm, and adjust the Tint slider to compensate for colour tint variance from green to magenta. Auto and preset settings are also available, plus you can select the Eyedropper tool described here to apply a measured white point adjustment.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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The UniqBall UBH 35 offers more control than an average ball head by combining two ball heads in one! **Michael Topham** puts it to the test

At a glance

- Maximum load 15kg
- Weight 500g
- Spirit level Yes
- Base diameter 57mm

THE UniqBall UBH 35 is one of a kind. Two ball heads are combined into one unit, allowing the user to level and lock the shooting position using the red ball first, before panning and tilting the camera with the second ball, all while keeping the camera and lens level. This is an ideal solution for photographers who would like the functions of a gimbal, ball and pan-and-tilt head in one unit, and it comes with an exceptional finish thanks to it being machined from aerospace-industry aluminium alloy and constructed to a fine tolerance of 1/100mm.

In use, both ball heads offer a precise and fluid movement. The levelling base locks securely and, after finding the right level of panning force with the red knob that tightens the second ball, our DSLR was tilted and rotated without needing further adjustment.

Verdict

More advanced than an average ball head, the UBH 35 takes a bit of getting used to, but for wildlife and landscape photographers who want to ensure they're shooting on the level, it's an invaluable accessory. To watch a video of it in action, visit www.uniqball.eu.

Arca-Swiss plate

Being Arca-Swiss-compatible, the ball head will work with existing plates you may own. An Allen key was used to secure the supplied Arca-Swiss plate tightly.

Resistance

The resistance of the second ball is controlled with the red locking knob. The camera should always be positioned so that the knob is aligned in the same direction and sits beneath the lens.

Amateur Photographer
Testbench
GOLD
★★★★★

Mounting thread

The UniqBall attaches to a tripod via a 1/4in thread and features a base diameter of 57mm – perfect for the Manfrotto 190XPRO3 with which it was tested.

Levelling base

The levelling base is used to level the head on the tripod on which it is mounted. The bubble level helps to achieve this, and it is found on the top surface of the red ball.

ALSO CONSIDER

Vanguard BBH-300

£240 www.vanguardworld.co.uk

The Vanguard BBH-300's Rapid Level System enables you to level the camera perfectly with the base via the flick of a switch. The ball head features two bubble levels, has a load capacity of 30kg and weighs 660g.



Manfrotto 055 with Q6 Top Lock

£180 www.manfrotto.co.uk

This professional ball head features a portrait angle selector of 90-105° and is designed for use with Manfrotto 055 carbon-fibre tripods. Complemented by a new Q6 Top Lock quick-release system, it has a load capacity of 12kg and weighs 1kg.



Induro BHL3

£280 www.indurogear.com

The Induro BHL3 ball head also uses the Arca-Swiss style quick-release system, plus a large head lock knob, unique integrated lock limiter tension control and independent panning action lock. It supports loads of up to 40kg and weighs just 700g.



Out now

Expert reviews of the latest kit to look out for

Panasonic UHS-1 U3 SDXC/SDHC Memory Card

● From £30 ● www.panasonic.co.uk

REQUIRED for optimal 4k-video recording on Panasonic's Lumix DMC-GH4 CSC, the new Gold Series 'SDUC' cards will help photo and video makers get more out of their kit. High bit-rate video recording at either 200Mbps (ALL-intra) or 100Mbps (IPB) is enabled when using these cards.

I filmed in 4k-movie-record mode with a standard UHS-1 card and experienced dropped frames as the card struggled to write the data. This wasn't a problem with the U3 cards, which captured smooth, high bit-rate footage

without lag. Compatible with Speed Class 1 and Class 10, these cards have a read speed of 90MB/s and a maximum write speed of 45MB/s. They are available in 16GB, 32GB and 64GB capacities. **Jon Devo**



Nest Explorer 100L

● £47 ● www.nest-style.com

BRIGHT and contemporary, the Nest Explorer 100L is a lightweight messenger-style bag with room for a DSLR and standard lens mounted, two additional mid-sized lenses and a flashgun. The Explorer 100L is great for city trips as it provides decent pocket storage for valuables, batteries and memory cards, as well as a larger pocket for a small tablet. One downside is its Velcro closing mechanism, which doesn't feel as secure as I'd like, although it does allow quick access. The bag's external fabric is made from water-resistant 210D nylon, but a detachable rain cover is also provided in case the weather gets rough. **Jon Devo**



Kingston Digital DataTraveler Locker+ G3

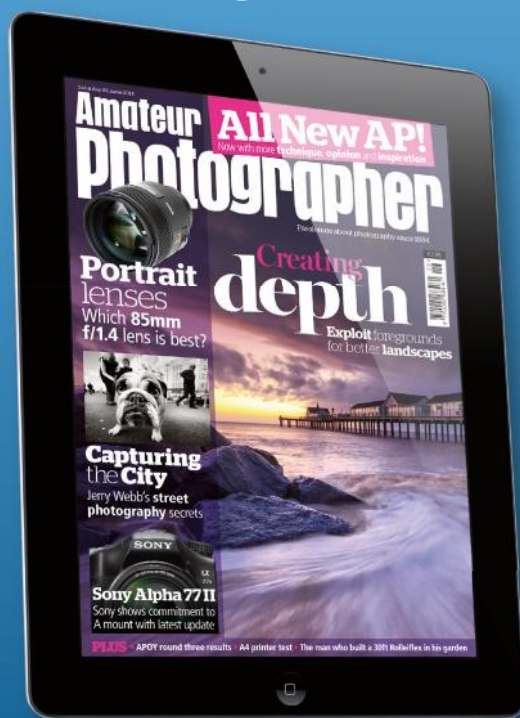
● From £9 ● www.kingston.com/en

HAVE YOU ever needed to save important images? Of course you have, but USB drives can be misplaced, especially when we want to keep them safe. Fortunately, the Kingston Digital DataTraveler Locker+ G3 can be left on your desk or lost without you having to worry. Featuring fast USB 3.0 data transfer, the G3 is housed in a brushed-metal casing with a built-in key loop and requires a password to open once connected to a computer. Compatible with Windows XP, Vista, 7 and 8, as well as Mac OS X, the G3 USB flash drive requires no support application installation as the security software is built into it. Various storage capacities are available, including 8GB, 16GB, 32GB and 64GB, all covered by a five-year warranty. **Jon Devo**



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At a glance

- 20.1-million-pixel, 1in Exmor R CMOS sensor
- 24-70mm f/1.8-2.8 (equivalent) zoom lens
- 1.44-million-dot EVF



Sony Cyber-shot RX100 III

Its predecessor won Enthusiast Compact Camera of the Year at the AP Awards 2014, but the new **Sony Cyber-shot DSC-RX100 III** adds an EVF and a new 24-70mm f/1.8-2.8 lens. **Richard Sibley** finds out if the best just got better



For and against

- + An ingenious pop-up EVF that discreetly tucks inside the camera body when not in use
- + A large 20.1-million-pixel, 1in sensor
- + A new 24-70mm f/1.8-2.8 zoom lens, offering better low-light performance
- The Multi-Interface Shoe has been removed to make way for the EVF and pop-up flash

Where in the range



Sony Cyber-shot RX1
Price £2,249
With a fixed, 24.3-million-pixel, full-frame sensor and 35mm f/2 lens, the RX1 offers pro image quality in a compact body.



Sony Cyber-shot RX100 II
Price £530
The RX100 II has the same resolution sensor as the RX100 III, but lacks the EVF and faster lens.

Data file

Sensor	20.1-million-pixel, 1in CMOS
Output size	5472 x 3648 pixels
Focal length mag	2.7x
Lens	Fixed 8.8-25.7mm f/1.8-2.8 lens
File format	Raw (ARW), JPEG, raw + JPEG
Shutter speeds	30-1/2000sec
Stabilisation	Yes (optical)
ISO	ISO 125-25,600
Exposure modes	PASM, superior auto, intelligent auto, panorama, 13 scene modes
Metering	Evaluative, centre and spot
Drive	Up to 5fps in speed priority mode
Movie	Full HD 1920 x 1080 pixels, 50p
Display	3in, 1.23-million-dot tilting screen
Viewfinder	1.44-million-dot EVF
Focusing	Contrast detection
Memory card	SD, SDHC, SDXC
Connectivity	Micro USB, Micro HDMI, Wi-Fi, NFC
Weight	290g (with battery and card)
Size	101.6 x 58.1 x 41 mm

Sony is on something of a roll at the moment. The past few years have seen the company win plaudits for cameras such as the Cyber-shot DSC-RX1 and RX1R, Alpha 7 and 7R, and Cyber-shot DSC-RX100 and RX100 II. The one thing these models have in common is that they offer larger sensors than other cameras in their class.

Within the RX series, it is the pair of RX100 cameras that have proved to be the most popular. Enthusiast photographers have been impressed with not just the size of the cameras, but also the quality of the images they produce. The latest version, the RX100 III, adds further improvements to what is one of the best digital compact cameras we have tested, but it comes at a cost of around £700.



This picture was shot as a raw file on the RX100 III, then converted to a TIFF file using Sony's Image Data Converter and edited in Adobe Camera Raw

Features

Although the RX100 III's back-illuminated, 20.1-million-pixel, 1in (13.2 x 8.8mm) CMOS sensor is the same as that found in the RX100 II, there are some big differences between the two cameras.

The first improvement is that the RX100 III features the latest Sony Bionz X processor. This chip is far faster and more powerful than its predecessor, and as such allows for improvements in how the camera processes in-camera JPEGs. Colour rendition and lens corrections both benefit from this new technology.

Although the widest aperture of the lens is still f/1.8, the shortening of the focal length of the zoom lens from 28-100mm in previous RX100 cameras, to 24-70mm in

the RX100 III, has allowed Sony to make the maximum aperture f/1.8-2.8, rather than the far smaller f/1.8-4.9 on previous versions. This will help improve low-light performance when zooming in, and will also offer a slightly shallower depth of field.

However, the standout feature of the RX100 III is the built-in electronic viewfinder. Sony isn't the first to add an EVF to a compact camera, with Panasonic having used an EVF in both the Lumix DMC-LF1 and the DMC-TZ60. Yet Sony has bettered the resolution of both of these by using a 1.44-million-dot EVF that pops up from the top left of the camera in much the same way as a flash unit.

The new EVF does mean the loss of a feature, though. As the EVF now takes the position where

the pop-up flash used to be, the built-in flash has been moved to sit centrally above the lens. As a result, the Multi-Interface Shoe that was introduced in the RX100 II has gone. This shoe allowed the optional EVF accessory, external microphone adapter or a flashgun to be mounted. Given that the EVF is an expensive accessory, and most photographers won't require the use of a flashgun with such a small compact camera, it was clearly thought that the shoe was surplus to requirements with the addition of the built-in EVF. I think it is a shame to lose the Multi-Interface Shoe, if only because it did at least give the option to use a flash or an external microphone when shooting video. Given the audience for the RX100 III, though, I don't see this as being a big loss in

practice because the built-in EVF will be far more beneficial.

Build and handling

Apart from the LCD screen now rotating almost 180° and the repositioning of the flash to accommodate the new pop-up EVF, nothing has changed in the layout of the RX100 III from its predecessor. The new lens adds a millimetre or two to the depth of the camera, but otherwise the cameras are almost identical in their dimensions. This is good news for those with an RX100, as the cases from the previous generation will still fit the RX100 III.

Although the buttons on the RX100 III are in the same positions as on previous models, some of them have new functions to take advantage of the





The in-camera b&w picture style provides a good level of contrast

➤ new camera's features. The Function (Fn) button now offers direct connection to the Wi-Fi transfer function when in Playback mode, and the '?' help button is now a custom button, which makes much more sense given the more advanced audience for this camera.

Just above the NFC spot sits the catch to release the pop-up EVF, which then easily slides out horizontally to sit flush with the rear of the camera.

Overall, the RX100 III handles very well. It is easy to change the exposure settings via the rear control dial, and a quick press of the Fn button by default reveals an on-screen menu for the most common shooting, image and exposure settings. Also, the addition of a second control ring around the lens barrel gives the camera the sort of dual control that we are more accustomed to seeing on a DSLR or CSC. The lens dial can be used to change exposure settings, or it can be set to control the zoom or manual focus of the lens. It is

a nice touch that once again will strike a chord with photographers wanting a more manual experience that is akin to using a film camera.

The menu system is relatively straightforward, although it annoys me that the creative style mode is tucked away on the third page of the shooting menu, while 'control with smartphone' sits largely unused on the first page, but I can't complain about the number of different options that are available. While it isn't quite as quick to adjust settings as it is on a larger compact camera where a larger body can accommodate more buttons and dials, the RX100 III will fit in a trouser pocket – something that not many of its competitors can actually boast.

LCD and viewfinder

There has been a slight modification to the mounting of the rear 3in, 1.23-million-dot articulated screen from the RX100 II. The RX100 III is now able to tilt through almost 180° to enable photographers to shoot the notorious selfies. It is a nice touch, but one that I feel may be a little lost on the target market.

The screen is excellent, with a good level of contrast and colour. It is great to use in bright light, but when it gets too bright – which even the best screens still cannot completely cope with – thankfully the new EVF is on hand to allow you to keep shooting.

I must point out that I did shoot with the RX100 III for a long time before remembering that the EVF was there. I guess I am so used to using compact cameras without an EVF that it is easy just to hold the camera at arm's length and get on with it. However, once I flicked the EVF up and started using it, I realised that it isn't just for



With a 20.1-million-pixel sensor, a lot of detail can be resolved

Focal points

The Sony Cyber-shot DSC-RX100 III has a whole host of interesting features

Mode dial

This is seated on the camera's top-plate and allows the shooting mode to be changed quickly. It includes the usual PASM as well as Sony's Intelligent Auto modes.

NFC

Touching a compatible smartphone or tablet to this spot on the side of the camera allows instant connection between the two devices.

Built-in ND filter

The RX100 III has a 3EV ND filter. This should help when taking long-exposure images, but will also allow the f/1.8-2.8 maximum aperture to be used in bright conditions.

Lens control

Around the barrel of the lens is a dial that can be set to control a number of functions, including manual focus or aperture size.



EVF

The EVF is released by a catch on the side of the camera and pops up from the camera's top-plate.

Movie record

The video-record button is situated so that it can be easily pressed with the thumb. It is slightly embedded, making it more difficult to press it accidentally and start video capture.



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➤ shooting in bright conditions, as it also helped early in the morning when the light was low. The natural position of holding the camera up to the eye allowed me to steady myself and shoot at slower shutter speeds. The EVF is good, and although I think most people will only use it to take, say, 50% of their images, combined with the lens-control ring it offers a more traditional experience.

There is one criticism I have of the EVF, from the position of a left-eye shooter, in that my nose tended to press right up against the screen. It wasn't uncomfortable, just a bit awkward. A simple solution would be for Sony to make a slide-on eye-cup accessory. I think this would be a very good idea, and mean that using the RX100 III would almost be like using a mini NEX-7.

Autofocus

When comparing the AF system of the RX100 III with previous RX models, I noticed that the new camera was just a shade faster. Like its predecessors, though, the focusing speed could best be described as fast, but not snappy. There is no real hunting back and forth to focus, but neither is the focusing lightning quick. The improvement in AF speed could be the result of the lens letting more light in at some focal lengths, which will no doubt help a little in low light.

With focus tracking and face detection, the RX100 III has all the modern conveniences that you would expect from a compact camera. However, I still wish Sony would introduce a touchscreen just to aid the AF-point selection. It is a small thing, and it would make the camera more expensive, but it would allow for faster selection of the AF point. At the moment, the quickest way to change the AF point is to select focus tracking, put the subject over the centre AF point and then recompose the scene.

Metering

Generally, the evaluative metering setting in the RX100 III works well, producing well-exposed images regardless of the lighting conditions. When the exposure does need tweaking, activating the exposure compensation is straightforward, and spot and centreweighted metering, as well as a number of different scene modes, are also on hand for more awkward lighting conditions.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE PERFORMANCE of the Sony Cyber-shot DSC-RX100 III is all down to the 1in (13.2 x 8.8mm), 20.1-million-pixel backlit CMOS sensor. This offers not only a high resolution compared to many compact cameras, but also the larger sensor size allows for larger photosites. In turn, the greater light-capturing properties of the larger photosites offer an improved dynamic range, better low-light performance and reduced levels of noise compared

to a compact camera with a standard-sized image sensor.

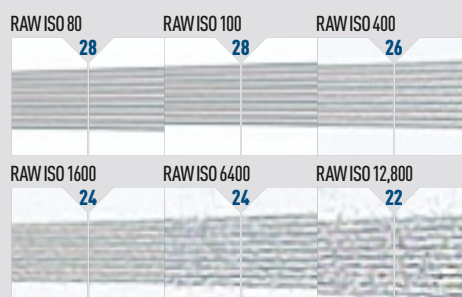
The dynamic range is very good for a compact camera of its size, matching that of many DSLRs. The amount of noise at given sensitivities is also around 2-3EV better than a standard compact.

The resolution of the sensor is about what you would expect for a 20.1-million-pixel unit. However, the advantage is that the well-controlled noise levels mean that, unlike a compact camera with a

standard-sized sensor, the RX100 III can maintain a good resolution even as the sensitivity reaches higher levels.

Overall, there are few compact cameras that can come close to matching the image quality of the RX100 III. Those models that better its image quality use larger APS-C-sized sensors, but they also have the compromise of having fixed-focal-length lenses and far larger camera bodies.

Resolution



Reaching around 28 lp/ph on our test chart, the Sony Cyber-shot DSC-RX100 III has a good resolution for a camera of its size. The reduced noise levels mean that the camera is able to maintain its high resolution as the ISO sensitivity increases, and even at ISO 800 it still reaches around 26 lp/ph on our test chart. At ISO 6400 and the maximum ISO 12,800, the noise reduction does start to reduce the resolution to closer to the 22-24 lp/ph mark.

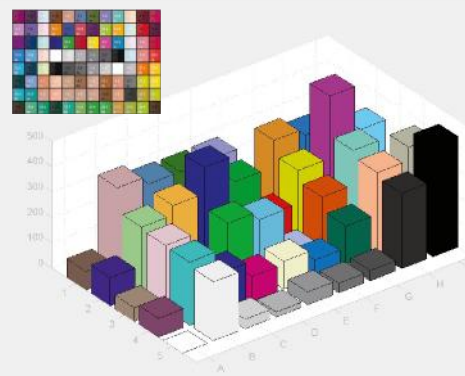
Dynamic range



The larger sensor and photosites of the Sony Cyber-shot DSC-RX100 III make a difference when it comes to the dynamic range of the camera. At ISO 80 the camera peaks with a dynamic range of 12.42EV, which is actually on a par with many DSLR cameras with APS-C sensors. It is an impressive result, which means there is plenty of detail in shadow areas, although you still have to watch that the highlights don't clip.

Colour

This graph shows how much a colour shifts from the actual colour to a photographed chart. The higher the peak, the greater the colour shift from the original. This chart shows that natural hues are well rendered in the default JPEG colour setting, but some extra 'pop' is added to the red, blue and, in particular, purple. Generally, images produced by the Sony Cyber-shot DSC-RX100 III are very good, although perhaps lacking a little contrast in a few of the default colour settings. Fortunately, there the individual colour modes can be edited and more saturation and contrast added, or reduced according to your preference.



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Noise

Both raw and JPEG images taken of our diorama scene are taken at the full range of sensitivity settings. The camera is placed in its default settings for JPEG images. Raw images are sharpened, and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100 JPEG ISO 800 JPEG ISO 6400



RAW ISO 100 RAW ISO 800 RAW ISO 6400



The images above have a resolution of 300ppi and are shown at 100% magnification, reflecting a full-resolution print size. As can be seen, it is possible to produce very smooth images from raw files right up to ISO 800, and the in-camera JPEG files aren't far behind, with just a hint of luminance noise. At ISO 6400,

the raw file is again slightly better, particularly in the shadow area that can be seen on the right-hand side of the pull-up. While the image quality at high sensitivities is good, those people wanting the very best image quality should keep to the range of ISO 80-800, only pushing it to ISO 1600-3200 when absolutely necessary.

JPEG ISO 80 JPEG ISO 100 JPEG ISO 400



JPEG ISO 1600 JPEG ISO 6400 JPEG ISO 12,800



The grey-card images shown above are JPEG files shot with the RX100 III's default noise reduction and colour settings applied. The 300ppi images are shown at 100% magnification, so they reflect the noise that would be experienced when printing an image at its maximum size.

As can be seen, the camera keeps

luminance noise well under control up to around ISO 800. At ISO 1600, luminance noise does start to creep in to the image, but by ISO 6400 colour noise is also apparent, although still quite muted. Naturally, ISO 12,800 is the worst sensitivity setting, but is usable at a push. There also appears to be some blocky JPEG artefacts.

The competition

Fujifilm X100S

Price £869

Excellent image quality from the large sensor and 35mm equivalent focal length lens.

Ricoh GR

Price £500

Excellent image quality in a slim camera, matched by an excellent price.

Canon PowerShot G1 X Mark II

Price £730

Far larger than the RX100 III, but offers a larger sensor based on that used in a DSLR.



Sensor	16-million-pixel, APS-C-sized CMOS	16.2-million-pixel, APS-C-sized CMOS	13.1-million-pixel, 1.5in-sized CMOS
Focal length	ISO 100-12,800	100-25,600	ISO 100-12,800
Mag	1.5x	1.5x	1.92x
Lens	Fixed 23mm f/2 lens	Fixed 18.3mm f/2.8 lens	Fixed 12.5-62.5mm f/2-3.9 zoom lens
AF	Hybrid phase and contrast	Contrast detection	Contrast detection
Display	2.8in, 460,000-dot LCD	3in, 1.23-million-dot LCD	3in, 1.04-million-dot tiltable LCD
Viewfinder	Hybrid optical and 2.36-million-dot EVF	Optional optical viewfinder	Optional EVF
Dimensions	126.5 x 74.4 x 53.9mm	117 x 61 x 34.7mm	116.3 x 74 x 66.2mm
Weight	445g (with battery and card)	245g (with battery and card)	558g (with battery and card)

Our verdict

AT A GLANCE, you would be hard pressed to spot the external differences between the three RX100 cameras. The differences often appear to be modest, yet with each incarnation the actual improvements are enough to make existing users want to upgrade to the new camera.

For the majority of users, the larger aperture of the new lens and the shorter 24mm minimum focal length will be more of a benefit than the loss of 30mm, from 100mm to 70mm, at the furthest end of the zoom. The image-quality improvements also take the camera up another notch, offering excellent results where similarly sized compact cameras – but with smaller sensors – start to show their weaknesses. Add to this the built-in ND filter, which will help those who want to take long-

exposure images and allow the use of the larger apertures in bright conditions.

However, it is the EVF that most photographers will be interested in. The fact that Sony has been able to fit in such a high-resolution EVF, without increasing the size of the camera, is quite a feat. Most enthusiast photographers will appreciate having an EVF, not only for bright sunny conditions, but also for adding stability when shooting. For the more traditional user, it feels like a film compact camera.

As a companion compact camera to take with you everywhere, the RX100 III is ideal and DSLR photographers could consider it as a backup. As photokina is being held this year, there's no doubt that many other great cameras will soon hit our shelves, but Sony has set the bar very high with the RX100 III.



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FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

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Canon EF 16-35mm f/4L IS USM

Good extreme wideangle zoom lenses for full-frame cameras are not easy to find. **Damien Demolder** tests Canon's latest to see if it is up to the job

You could forgive most photographers for thinking that a 16-35mm lens would be intended for less-than-full-frame cameras. After all, a focal range such as this would provide a sensible, if slightly odd, 25-56mm on an EOS EF-S APS-C body. The lens on test here, though, is not designed for APS-C bodies, but is what Canon calls an ultra-wide zoom for full-frame cameras. 'Ultra' is something of an overused word. I think it is more accurate to say this is an 'extremely wideangled' lens. With lenses such as these, we have come to expect a fisheye design, with associated heavily barrelled images, but in this case, Canon assures us that it has provided rectilinear drawing across the frame – so buildings will appear as rectangles, rather than bulging in the middle.

Features

This isn't the first Canon EF full-frame lens to provide viewing angles of 108°-63°, as the EF 16-35mm f/2.8 L II USM has been around for several years. The new lens is, however, the first to feature Canon's IS system. Image stabilisation is considered to be less of a priority for wideangles than telephoto lenses, but camera shake is only less noticeable in a wideangle – not non-existent, as the same laws of physics and

as long as 1sec without the use of a tripod. More realistically, if we assume that the 'safe' shutter speed is 1/60sec, this lens's 4-stop advantage would allow us to shoot handheld at 1/2sec.

This model includes Canon's Ultra Sonic Motor (USM), with the aim of providing near-silent and extremely fast autofocus. This should be of great benefit when shooting moving subjects as they approach the camera, as relative distance changes are dramatic and harder to track.

The lens is constructed of 16 elements in 12 groups, with UD (ultra-low dispersion) glasses used in two elements to tackle chromatic fringing and the blur that occurs when wavelengths focus at different depths. Elements are treated on both faces with Super Spectra coating to reduce internal reflections – a particular problem in wideangles – and Canon has used fluorine coating on the exterior faces of the front and rear elements to discourage water and dust.

Canon is proud of its nine-bladed aperture, which, it claims, produces the roundness of iris required for attractive out-of-focus highlights, or bokeh. However, one wonders just how much of a scene it will be possible to render out of focus with an f/4 lens of such focal lengths as these.

Build and handling

Being an L professional lens, this 16-35mm f/4 is designed to withstand the rigours of constant use in all conditions. Remarkably light and narrow, the exterior gives the appearance of being coated with protective rubber, and Canon claims it is sealed against moisture and dust at all seams and joins. The zoom control ring is the closer of the two ribbed rings, separated by a distance scale beneath a window. The zoom ring requires only a one-fifth rotation to adjust from one extreme of the focal range to the other, while only 45° takes the focusing ring from infinity to the closest focusing distance of 28cm.

I used the lens with the EOS-1D X for this test, and the two worked nicely together, with the lens adding hardly any noticeable mass to the combination. If the AF performance of the camera was hindered by the use of this lens I

focal length remain. Canon claims this version of IS gives us the ability to handhold a lens while using a shutter speed 4 stops longer than we should expect. In theory, it should be possible to obtain sharp images with this model at speeds

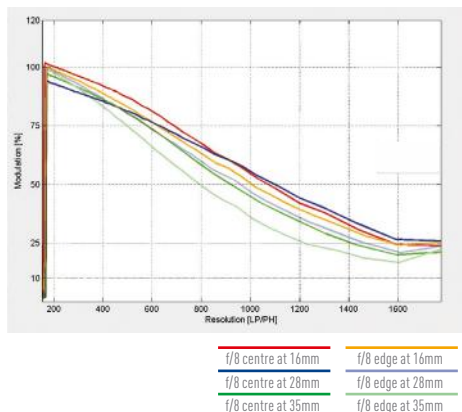
While the vignetting of the 35mm end of the zoom might be moderate, a polariser filter has added to the effect here



Canon EF 16-35mm f/4L IS USM

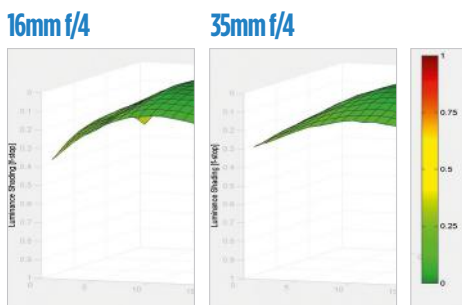
Resolution

There is always some distance between edge and corner sharpness in this lens; the wider the focal length and aperture, the greater that distance will be. Edge sharpness remains mostly constant, but the centre is best at f/8 and 16mm.



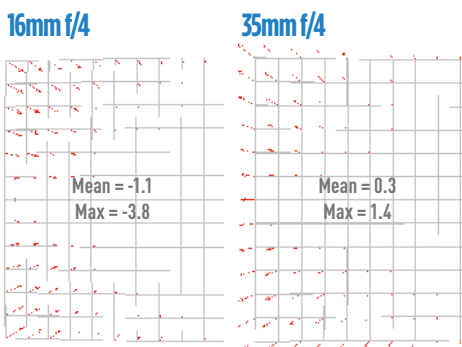
Shading

Corners darken by a noticeable 0.4EV at the widest setting of the lens, when used at f/4. Things improve with smaller apertures and longer focal lengths, but only to 0.2EV.



Curvilinear distortion

Good drawing is hard enough in a fixed wideangle lens, but in a zoom the problem is multiplied. Quite heavy barrel distortion turns to pincushion at about 24mm, which provides a relatively undistorted haven.



These images show the extent of the zoom range, with the longer end displaying a little pincushion distortion

didn't notice, as focus seemed to zip as quickly as always from one extreme to another.

Image quality

When optics go to extremes, we are usually treated to an array of aberrations to inspect, and with wideangles such as this we should be on the lookout for the bending of straight lines, dark corners and the separation of colours, and a loss of sharpness at the frame edges.

Vignetting is a feature of images taken with this lens, no matter what the focal length or aperture. Wide apertures combined with the wider focal lengths produce the more dramatic effects, but even with the aperture closed to f/16 at the 35mm setting you can expect the corners of the frame to be about 0.2EV darker than the middle. Fortunately, in most scenes, darkening of



I was quite amazed at the length of exposure I could manage handheld (shot at 1/4sec shutter speed)

up to 0.3EV will not be obvious, but in critical applications it will be noticeable, but also easily correctable for the small price of a bit of amplified noise in the corners.

The difference in edge and corner resolution is a characteristic that is more difficult to remedy, and in flat subjects the coma aberration is more noticeable. The onset of the loss of sharpness is quite sudden, though, and plays more of a part right in the corners of the frame at the widest focal lengths than it does along the diagonal path from the centre of the frame. As such, it affects a relatively small area of the frame.

Sharpness in the centre of the frame is excellent at all apertures and focal lengths, and it took some searching to find the chromatic fringing I had expected to see in the extremities of the frame.

AP

Our verdict

THIS is a very good lens. It has a useful IS system that allows handholding for long exposures, and less vignetting and quality fall-off at the edges than expected. If the ability to handhold your camera is more important than achieving a shallow depth of field, this model might be a better option than Canon's f/2.8 version – which retails for almost the same price. This really isn't a cheap lens, but a 16–35mm range like this is hard to come by, and for the architectural or landscape photographer, it provides a very useful focal range, and is less expensive, less bulky and lighter than owning the six separate fixed lenses that it encompasses.

Wideangle zooms can be disappointing, but I'd be happy to use this model knowing that the aberrations it displays are moderate, non-destructive and easy to work with.



Data file

Filter diameter 77mm
Lens elements 16
Groups 12
Diaphragm blades 9
Aperture f/2.8-22
Minimum focus 28cm
Length 112.8mm
Diameter 82.6mm
Weight 615g
Lens mount Canon EF/EF-S

Amateur Photographer Testbench Recommended
 ★★★★★

Adobe Lightroom Mobile

Lightroom users have been demanding a mobile version of the all-in-one editing software for some time, but can **Adobe's** new app cut it as one of the iPad's best portable editing solutions? **Michael Topham** investigates

Lightroom's popularity has increased tenfold in recent years, which is not surprising given the amount of flexibility and control it offers to photographers looking for an advanced all-in-one software package to edit and process their images. Used by millions of photographers worldwide, Lightroom is in essence a streamlined version of Photoshop, with all the sophisticated tools needed to categorise, rate, edit and export photographs from an intuitive user interface.

However, something Lightroom hasn't offered before is the ability to synchronise a desktop Lightroom library with a mobile device. Those wanting to use Lightroom on the move are able to do so using a laptop, but this isn't always practical considering its bulk and the need for mains power to charge the battery. Adobe's answer has been to create Lightroom Mobile, a free app developed on the Lightroom interface and designed to let Creative Cloud users organise and edit their images on the move, with all adjustments then syncing nicely with the user's desktop Lightroom library via the cloud.

How it works

To take advantage of Lightroom Mobile, users must be running the latest version of Lightroom 5 (v5.4) prior to installing the app on an iPad (Android and iPhone versions are currently in development). After linking Lightroom 5 and Lightroom Mobile to a Creative Cloud account, the two automatically join forces and sync any images that are grouped and enabled for sync under Lightroom's Collection tab. To prevent enormous and unnecessary volumes of image data being synced to the iPad, Lightroom Mobile doesn't sync the entire image catalogue, nor does it duplicate images listed under the Folders tab within the Library module.

To prevent large files clogging up an iPad too quickly, all images are automatically resized at the synchronisation stage to around 0.9MB, creating what's known as a Smart Preview. These previews may only be a fraction of the size of the original image, but they are optimised to display excellent resolution, with the facility to pinch and zoom to a high magnification to inspect detail and sharpness.

After the synchronisation

between Lightroom and Lightroom Mobile is complete – a process that took 7mins 54secs for 150 images over an average broadband connection – a square thumbnail of the first image in the collection is revealed in the app. From the bottom left of this thumbnail a slideshow can be created, or by tapping the bottom right various Collection options are loaded from which there's the opportunity to Enable Offline Editing.

Selecting this option will download the Smart Preview of each image in the Collection to the iPad. This is essential if you'd like to work on images on the move but don't happen to be within range of a Wi-Fi hotspot to load images from the cloud. The only thing to watch out for here is that Smart

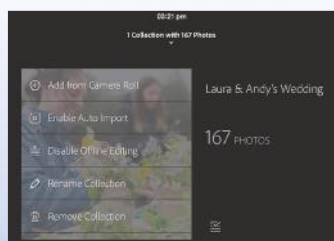
Previews take up storage space on the iPad (55.7MB for our 150 images) and require some planning to ensure you have them downloaded and ready to use before you find yourself in an area without Wi-Fi.

The app provides an option to select Sync Only Over Wi-Fi and this should be switched on if you frequently pair devices via a personal hotspot and want to prevent using up your 3G/4G data allowance and possibly incurring serious expense. When the iPad is reconnected to Wi-Fi, it automatically updates the adjustments that have been made in Lightroom Mobile to the cloud and then to the original desktop Lightroom library – a process that can take a little time, depending on your Wi-Fi connection speed.

Interface and tools

Lightroom Mobile has a clean and uncluttered design, just like the desktop version. Loading the app instantly reveals the Collections that have been synced and opening a Collection presents all the images in a clear and easy-to-view gallery. Tapping an image loads the editing area in which adjustments are made, and the way it allows you to rotate the iPad to view the Smart Preview at a large size, whether the image was shot in the landscape or portrait format, makes the program intuitive to use. Exif data and a histogram are overlaid at the top, but tapping the image hides these.

There are a number of finger-gesture shortcuts to get familiar with too, one of which involves sliding three fingers up the tablet to view the difference between the 'before' and 'after' images. Beneath the main image preview there's the option to pick,



Images can be uploaded as collections and viewed in Lightroom Mobile



Image data and a histogram are available to preview

unflag or reject an image, although there's no option to give a star rating to an image or apply any keywords – something we would expect in a future update as Adobe further develops the app.

Directly below the preview are four icons. The furthest on the left loads a filmstrip for quick navigation of the images, while the next icon along provides all the adjustment settings you'd expect to see in Lightroom's Basic tab, such as Exposure, Contrast, Highlights, Shadows and Clarity. Precise adjustment of these frequently used settings is made via a slider scale, and the iPad's responsive touchscreen makes for a very intuitive image-adjustment experience. There's an Undo icon if you'd like to take steps back in your workflow, and a Reset option is also to hand if you'd like to return the image to its original state.

Other adjustments include the option to apply up to 47 filter presets, but those wanting to create

their own or apply custom-made presets will be disappointed. Selecting the Crop icon loads seven ready-made aspect ratios to choose from, with crops being made non-destructively so the image can be returned to its original dimensions if required.

The convenience of being able to make basic image adjustments on the move is great, but at present Lightroom Mobile is rather limited in that it doesn't provide all the advanced features you might expect. As well as lacking the very useful Graduated Filter and Adjustment Brush to make localised adjustments, the app does not currently support lens corrections or the Spot Healing Brush.

At present, Lightroom Mobile does not offer all the functionality provided by Lightroom itself, but we're hopeful that as Adobe develops this app, there will be a closer crossover between the two.

AP



Above: Cropping in Lightroom Mobile is very intuitive



There are a number of image-style presets

Our verdict

LIGHTROOM Mobile is a slick app to use and I quickly appreciated how stable an editing platform it is for cloud-savvy photographers looking to work on the go and speed up their workflow. I experienced no hiccups in terms of performance or operation, although it did take a little time getting into the routine of creating a collection for the images I wanted to sync with the iPad before waiting for them to appear in the app. The interface is a breeze to navigate, and anyone coming to the app from Lightroom will pick it up easily.

For photographers who want to flag up images based on quality, or make basic adjustments to images in Wi-Fi-free situations, it's an app worth downloading. Where it needs

improvement, however, is in the advanced tools and functionality it offers. There were numerous occasions where I wanted to apply a post-crop vignette, use the localised adjustment tools and apply lens corrections, but could not.

If Lightroom Mobile is to offer the same functionality as Lightroom itself, there's a lot of work to be done behind the scenes, but Adobe should be applauded for creating such an intuitive cloud-based mobile editing app for the iPad. It's an excellent

starting point from which to develop it further for the more advanced user.



Free app for users of Lightroom 5 (v5.4). www.adobe.com/uk/products/lightroom-mobile.html

IPAD GESTURE SHORTCUTS

Collections, Grid & Loupe

Toggle Info Two-finger tap

Loupe

Pick/Reject Swipe up/down

Before/After Three-finger slide

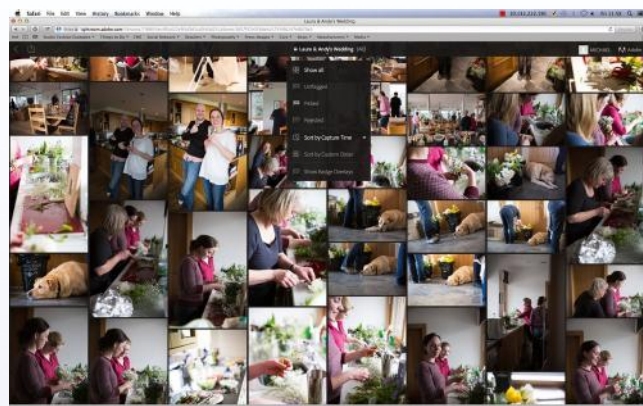
Adjustments

Clipping Mask Slider Two-finger swipe

Crop

Toggle Gridlines Two-finger tap

Reset Double-tap frame



Lightroom Mobile on the web

THE KEY intention of Lightroom mobile is to synchronise images with a mobile device, but Adobe is also keen to point out the possibility of being able to view Lightroom Mobile content via a web browser (lightroom.adobe.com/libraries). After entering your Creative Cloud log-in details you're given full access to your personal collections, and although there's no opportunity to make any adjustments, you are given the option to view images in a slideshow, share images and identify those that have been flagged. This does add another string to Lightroom Mobile's bow, but how much demand there is for it is questionable given its fairly restrictive functionality.

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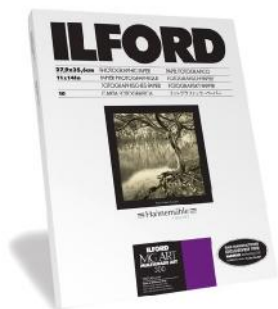
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Changing the printing grade can add more contrast to black & white prints

Increasing contrast

Q How can I get more contrast out of my negatives when making prints in the darkroom? **Alex McQuade via Facebook**

A The first thing I would suggest is to try using a different grade of paper. Photographic papers are graded between 0 and 5, with 0 being the lowest contrast and 5 being the highest contrast. Most photographers use a grade 2 or 3 paper or, if using multi-grade paper, a grade 2 or 3 filter when printing. If this is the case, try switching to a higher grade. Grade 5 can look a little harsh, so to start with try grade 3 or 4.

Another technique to try if you are using multi-grade paper is to use more than one grade when printing. To do this, make a test strip using grade 1 or 2, and select the exposure time that gets the highlights just as you want them. Expose another piece of paper for the selected exposure time and leave this in the enlarging easel. Now change the filter to grade 5 and make a contact strip over the existing grade 2 exposure. When this second contact print is developed, you should be able to see the exposure required from the grade 5 filter to darken the shadow areas.

For the final print, combine both exposures, for example 20secs at grade 2, then 10secs at grade 5. The final print should have plenty of highlight and midtone detail, but with rich dark shadow areas.

Do any readers have any other darkroom printing tricks they would like to share? If so, get in touch via the contact details on page 3. **Richard Sibley**

Ringflash for GH2

Q Do you know of a ringflash for the Panasonic Lumix DMC-GH2 that is TTL-compatible? I don't think Panasonic makes one. **Andy Wareham via Twitter**

A The Metz Mecablitz 15 MS-1 flash isn't a true ringflash, being two small flashes in a reflective ring tube, but it is about as close as you will get to a true ringflash that is TTL-compatible for the Panasonic Lumix DMC-GH2. It is available for around £280. Visit www.metzflash.co.uk/pages/ringflash.htm for more details.

Alternatively you could try the Orbis ringflash. This uses an existing flashgun, so will be

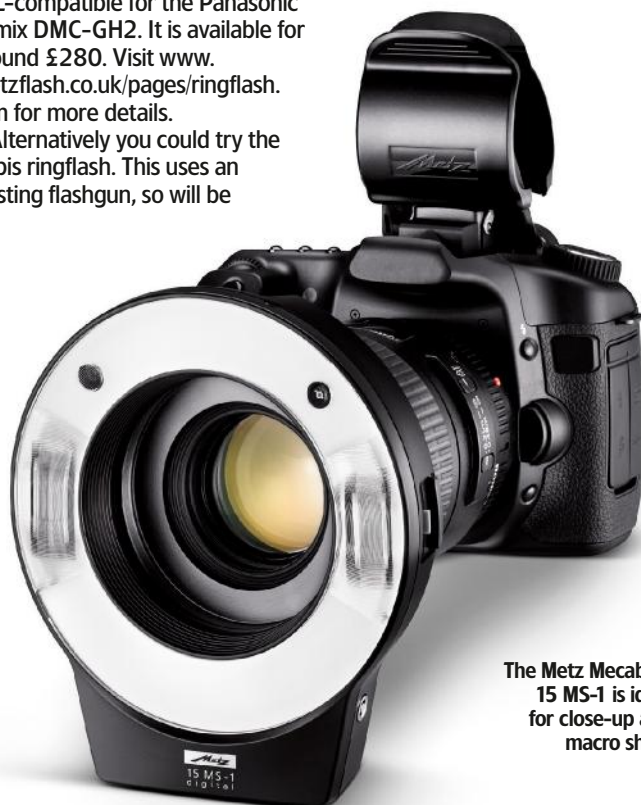
TTL-compatible as long as your flashgun is. The circular diffuser/reflector mimics the look of a ringflash. It costs around £150, although you may also want to add the Orbis Arm, which costs an extra £50. The arm connects the Orbis to the tripod mount of your camera so you don't have to handhold it. Visit www.enlightphotopro.com. **Richard Sibley**

Tripod advantages

Q If you have a fast shutter speed of, say, treble the focal length of the lens, does using a tripod make any different to sharpness?

Paul Chambers via Facebook

A Using a tripod will always be a more sturdy way of supporting your camera, but when the shutter speed is treble the focal length,



The Metz Mecablitz 15 MS-1 is ideal for close-up and macro shots

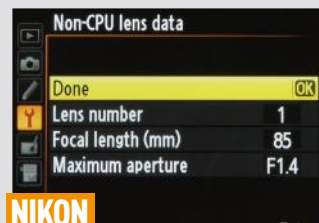
Hidden tricks

Get more out of your camera



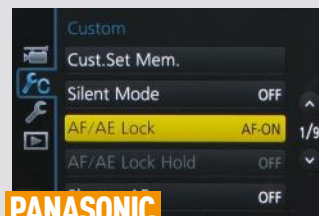
Colour Temperature Enhancement (CTE)

Among the white-balance modes is the little-known CTE or Colour Temperature Enhancement mode. Unlike other white-balance modes that seek to 'balance' colour casts caused by unusual subjects, CTE seeks to keep and enhance these. Specifically designed for scenes that have a dominant colour, such as sunsets or landscapes, CTE enhances the colours to capture the sunset as warm as it is remembered.



Compatibility with older lenses

If you wish to use a manual-focus lens on your DSLR, you can improve compatibility between the camera and older lenses. This function is found in the custom menu of cameras higher in the range than the D7000/D7100, under Non-CPU lens data. You can program in your lens data so your camera knows which lens is mounted.



Using AE/AF lock to focus

Not everyone likes the duality of focus being locked using the shutter release. A popular customisation is to set the rear AE/AF lock button to activate and lock focus. This can be configured in the custom menu. It varies slightly for different models, but basically you need to set shutter AF to off and the AE/AF lock setting to AF-ON or AF.

Improve your photography

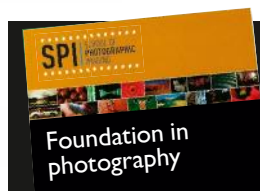


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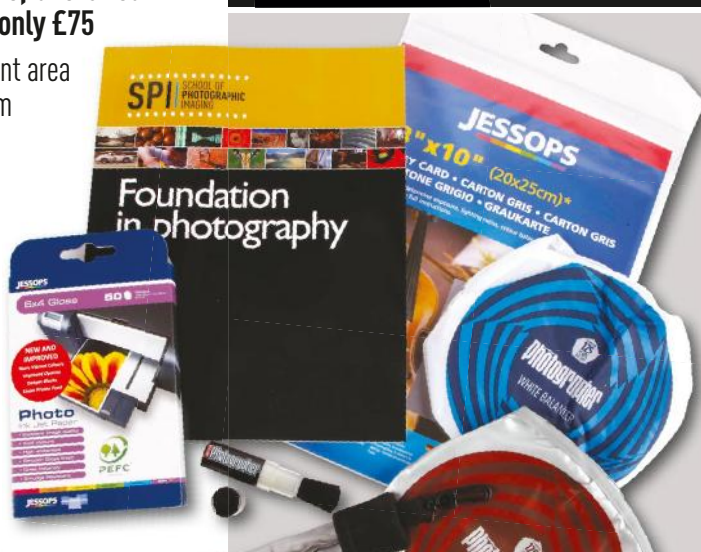


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



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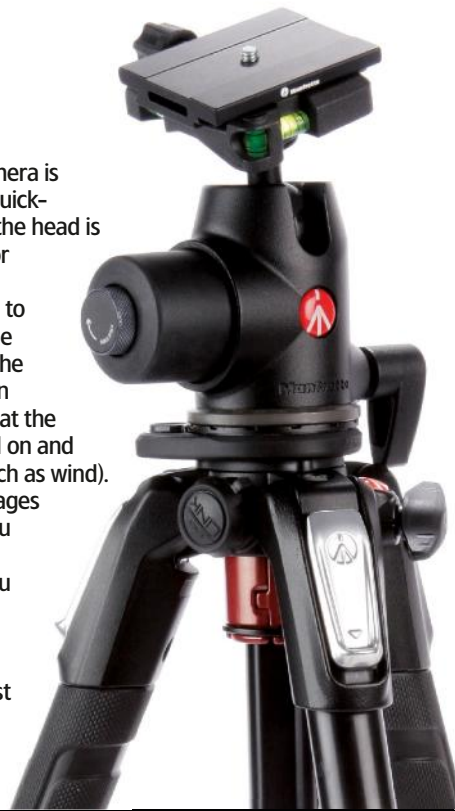
➤ how much of an advantage it will offer over a tripod will depend on: the shutter speed (there is a big difference between 1/30sec and 1/4000sec); your camera; your lens; how steady you hold the camera and lens; and how much value you place on sharp images.

A heavy camera and lens may cause your muscles to shake if you have been holding the kit for some time, while a lighter camera will move a little more with less weight to keep it stable. If you have a stabilised camera or lens, this will also make a difference.

However, when you are using a tripod to get a pin-sharp image, you must make sure that the tripod is as steady as it can be, usually with the legs not at full extension and firmly locked. Also

make sure that the camera is screwed firmly to the quick-release plate and that the head is securely in place. Mirror lock-up and a remote release should be used to avoid shutter slap or the camera moving when the shutter is pressed. Then consider the surface that the tripod's feet are placed on and weather conditions (such as wind).

In summary, your images should be sharper if you use a tripod than if you don't use one, but if you aren't enlarging the images too much you may not be able to see any difference. The best way to find out what works for you is to try it out. **Richard Sibley**



BLAST FROM THE PAST

Minolta SR-T 101

Ivor Matanle recalls an old favourite, the **Minolta SR-T 101**

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GUIDE PRICE TODAY £25-£65

Minolta's SR-T 101 open-aperture TTL metering SLR had ground-breaking exposure meter technology in the late 1960s. This attracted press photographers, who discovered the quality of Minolta lenses and the reliability of the system.

What's good The CLC multi-cell metering and foolproof quick lens interchangeability make for fast working, especially in poor light. SR-T 101s were usually sold with a 55mm f/1.7 Rokkor MC, and all MC and later MD lenses can be used. The 50mm f/1.4 MD, 28mm f/3.5 MC, 85mm f/1.7 MC and 135mm f/2.8 Rokkors are particularly recommended. SR-T 101s are usually mechanically reliable.

What's bad The meter switch on the base of the camera can be troublesome, and the wiring from the battery chamber to the meter sometimes fails. Never buy a SR-T 101 without seeing the meter working. Check the automatic diaphragm and shutter operation.



MY LIFE IN CAMERAS

Steve Bloom remembers the cameras that have shaped his photographic life



Steve Bloom specialises in evocative images of the living world. Born in South Africa in 1953, he moved to England in 1977 and

co-founded one of London's leading photographic special-effects companies. He later began shooting animals and became an award-winning travelling photographer. He has published numerous books. Visit www.stevebloomphoto.com.

1961 Box Brownie I got my first camera, a Box Brownie, when I was eight years old. It had two strange mirror-based glass viewfinders, one on each side of the camera. The first viewfinder was for landscapes and the second was for portrait mode. It used medium-format film and black & white was the only film I had access in those days. It was a awkward Heath Robinson affair and a joy to behold.



1977 Canon FTb The FTb was the only camera I used for my documentary work in South Africa in the 1970s. You could simply put the roll of film in and it would advance onto the spindle automatically when you hand-cranked the advance lever. That was as near to automatic as you could get in those days, but it was wonderful and fast. It had a simple exposure meter and a quiet shutter. I was heartbroken when it was stolen in Bristol in 1979.



1986 Wista Field 5x4 This camera is the antithesis of digital photography. It is cumbersome and uses large sheet film that must be loaded into a holder beforehand. It has no viewfinder and the image is composed by looking at an upside-down projection on ground glass with a sheet over your head. But it is an object of immense beauty.



1995 Canon EOS-1N This incredible film camera had a fast motordrive, great autofocus and an incredibly tough body. I took it to all the world's continents and it survived extremes of temperature, dust storms and angry airport baggage handlers. It was my last film camera before going digital. It was built like a battleship and, at the time, cost the same as one.

2013 Canon EOS-1Ds Mark III This rugged and durable camera is what I use now. The relatively large pixel count allows for a reasonable degree of cropping. It is a good all-round camera and doesn't have unnecessary additional functions. I like its ergonomic design – it fits in the hands comfortably. The only downside is that it is a bit too heavy.



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Professor Newman on...

The latest medium-format sensors

Bob Newman looks at the use of CMOS technology in medium-format cameras

As a generalisation, a larger sensor will give better image quality than a smaller one. The reason for this is that, at the same exposure settings, the larger sensor gathers more light. In the field of photographic technology, real life – particularly the commercial side – has shaped matters so that all else certainly is not equal.

The research and development of sensors is often an expensive business, so the major effort is expended on high-volume applications – and nowadays that means the small sensors found in mobile phones. As fabrication lines for leading-edge small sensors are replaced by more modern ones, they become available for the smaller volume large-sized sensors. Thus, today's DSLRs are using the kind of technology that was found in mobile phones five or so years ago.

The poor relation at the end of



The Pentax 645Z includes a Sony sensor built using the same CMOS technology as smaller-format cameras

this technology food chain has been the medium-format DSLR, which uses CCD technology obtained from companies serving the aerospace and defence industries – both of which are technologically very conservative. The CCD technology used in medium-format cameras dates from the turn of the

'Sony has decided that it is worth producing a medium-format sensor using DSLR technology'

century, and it is very expensive due to the very small volumes and its major market being high-value products. Thus, medium format is trapped in a vicious circle, as the high prices limit volumes while the low volumes result in high prices.

Meanwhile, the full-frame format encroaches on the medium-format business, with modern cameras like the Nikon D800E and Sony Alpha 7R offering a similar resolution and an image quality that is arguably as good as, and in some ways better than, medium format. The major advantage of the newer CMOS technology is much lower electronic noise, which provides quieter shadows and higher dynamic range. While these full-frame models can't collect as much light as medium-format cameras, the lower electronic noise makes up much of that deficiency. Full-frame 35mm cameras are also much cheaper than the medium-format models ever could be.

However, all that has changed dramatically. Sony, the world's largest sensor manufacturer, has done its business sums and decided that it is worth producing a medium-format sensor using the same technology as smaller-format DSLRs. That sensor has been built into the Phase One IQ250, Hasselblad H5D-50c and Pentax 645Z cameras. At around £6,799 body only, the price of the Pentax 645Z is getting close to the RRP of the Nikon D3X and Canon EOS-1D_S Mark III DSLRs when they were first released, potentially opening up a new lease of life for medium format.



The same photo taken with an Olympus E-1 (left) and a same-size portion of a Nikon D800, illustrating the performance difference between 2003 CCD technology and 2012 CMOS, which is now available for the first time in medium format. The crops show that the newer sensor is capturing more information in the dark parts of the image

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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CONTAX 90mm f2.8 SONNAR T" + HOOD	MINT-BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £99.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX AF AUTOFOCUS BODY (RARE NOW)	MINT- £365.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT- £295.00
CONTAX 45mm f2.8 TESSAR T" PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.7 PLANAR AE	MINT £125.00
CONTAX 85mm f1.4 PLANAR AE	MINT- £425.00
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CONTAX TLA 280 FLASH	MINT- £35.00

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LEICA M4-P 70TH ANNIVERSARY 1913-1983	MINT-BOXED £1,195.00
LEICA M4-P BLACK BODY	EXC++ £645.00
LEICA M2 BODY COMPLETE WITH INST BOOK	MINT-BOXED £985.00
LEICA M3 BODY DOUBLE VINT	EXC++ £599.00
LEICA M3a BODY SER NO 12559XJC CIRCA 1970	MINT- £499.00
LEICA M3a BODY SER NO 14111XJC CIRCA 1975-76	EXC++ £445.00
LEICA III BODY REALLY NEW CLEAR BODY WITH CASE	MINT- £295.00
LEICA II BLACK BODY	EXC++ £495.00
LEICA CL BODY COMP WITH 40mm f2.5 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £495.00
MINOLTA CLE WITH 40mm f2.8 ROKKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £365.00
VOIGTLANDER 50mm f1.1 NOKTON LEICA M MOUNT	MINT-BOXED £745.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT- £395.00
LEICA 50mm f2.5 SUMMICRON BLACK SER NO 27564#	MINT+HOOD £775.00
LEICA 50mm f2.5 SUMMICRON BLACK No3382# + HOOD EXC++CASED £875.00	
LEICA 50mm f2.5 SUMMICRON COLLAPSIBLE	MINT- £399.00
LEICA 50mm f2.5 SUMMICRON CHROME II FIT	EXC++ £355.00
LEICA 50mm f2.5 SUMM - SPECS IN LEATHER CASE	MINT BOXED £249.00
LEICA 80mm f2.5 CLOSER FOCUS SUMMICRON	MINT- £595.00
LEICA 50mm f2.5 SUMMARIT M 8 BIT LATEST	MINT BOXED £765.00
LEICA 90mm f2.5 SUMMICRON BLACK (BUILT IN HOOD)	MINT BOXED £875.00
LEICA 90mm f2.5 SUMMARIT M 8 BIT LATEST + HOOD	MINT £875.00
LEICA M GRIP FOR M7/M8/M9 etc	MINT £49.00
LEICA 50mm f3.5 L39 NIKKEL ELMAR SCREW	EXC++ £245.00
LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW	MINT £299.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++IN KEPPER £145.00
LEICA 90mm f4 ELMAR + HOOD	MINT £395.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEPPER	EXC++ £149.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
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FUJI GW 690 MK II PROFESSIONAL	MINT-BOXED £599.00
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MAMIYA 150mm f4.5 "G" WITH HOOD	MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED £799.00
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MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm f4.5 SEKKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT £195.00
MAMIYA 150mm f3.5 AF FOR 645 AF	MINT £299.00
MAMIYA 210mm f4 SEKKOR C FOR 645	MINT CASED £145.00
MAMIYA 180mm f4.5 SEKKOR FOR R6	MINT £125.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
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PENTAX 55mm f2.8 TAKUMAR 645	MINT BOXED £199.00
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NIKON 24 - 120mm f3.5-5.6 AF IF ED AF-S VIBR	MINT BOXED £225.00
NIKON 35 - 70mm f3.5-5.6 AF	MINT- £75.00
NIKON 35 - 80mm f4.5-5.6 AF "D"	MINT BOXED £55.00
NIKON 35 - 105mm f3.5-5.6 AF WITH MACRO	MINT- £129.00
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NIKON 70 - 300mm f4.5-6.3 "G" IF-ED AF-S VIB REDUC	MINT BOXED £299.00
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15.0 fps
15m waterproof

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5.0 fps
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5.0 fps
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24.2 megapixels
5.0 fps
1080p movie mode

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16.2 megapixels
6.0 fps
1080p movie mode

D7000 Body £579

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D7100

24.1 megapixels
6.0 fps
1080p movie mode

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D7100 Body £839
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24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

D610 From £1399

D610 Body £1399
D610 + 24-85mm £1849



Nikon

D4s

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s Body £5199

D4s Body £5199

CUSTOMER REVIEW: D7000 Body



'great all round camera'
Teddy - Nottinghamshire

CUSTOMER REVIEW: D7100 Body



D7100 good lightweight camera
Sammyda - Ulster

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4.0 fps
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A7R Body £1599
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RECOMMENDED LENSES:

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24.3 megapixels
12.0 fps
1080p movie mode

NEW! A77 II Body £999

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Panasonic

GH4



16.05 megapixels
12.0 fps
4k Video

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GX7 Black or Silver



16.0 megapixels
5.0 fps
1080p movie mode

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OM-D E-M10 Black & Silver



16.1 megapixels
8.0 fps
1080p movie mode

NEW! OM-D E-M10 From £529

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E-P5 Silver, Black or White



16.1 megapixels
9.0 fps

E-P5 Body £779

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Olympus 17mm f1.8 £369

PENTAX K-3



24.0 megapixels
8.3 fps
1080p movie mode

K-3 From £895

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K-3 + 18-135mm £1139
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K-5 II + 18-135mm WR £899
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X-E2



16.3 megapixels
7.0 fps

X-E2 From £609

X-E2 Body £609
X-E2 + 18-55mm £969
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Fujinon 60mm f2.4 R £435
Fujinon 18-55mm f2.8-4.0 OIS £499

X-T1



16.3 megapixels
8.0 fps
1080p movie mode

NEW! X-T1 From £999

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700D
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5.0 fps
1080p movie mode

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12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...honestly say that I have never been so excited about my equipment’
Snapperfish – Oxford

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...bought this as an upgrade to the 5D Mk 2 and have never looked back.’
Dave – Cornwall

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...The full frame sensor is superb’
Sandra Cath – Luton

Canon

EOS 7D
18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£1029**

7D + 18-135mm f3.5-5.6 IS £1249

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Canon

EOS 6D
20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor
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6D Body £1229 Inc Cashback*
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5D Mark III
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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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CUSTOMER REVIEW: 5D Mark III +
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Ziel – Ireland

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Manfrotto

Imagine More

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• 160cm Max Height
• 9cm Min Height

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MT190XCPRO3 Carbon Fibre£309
MT190XCPRO4 Carbon Fibre£329
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MT190XPRO4 + 496RC2 Ball Head£234

Manfrotto

Imagine More

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3£164
MT190XPRO4£179
MT190XCPRO3 Carbon Fibre£309
MT190XCPRO4 Carbon Fibre£329
MT190XPRO3 + 496RC2 Ball Head£229
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GIOTTO

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height
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YTL9353 Carbon Fibre£109
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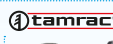


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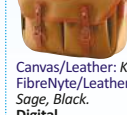
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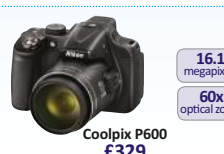


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HC 100mm f2.2 Lens	£1595	Nikon D600 body		Nikon AFS 85mm Micro DX	£225
HC 35mm f3.5 Lens	£2750	Nikon D600 body		Nikon AFS 105mm Micro DX	£225
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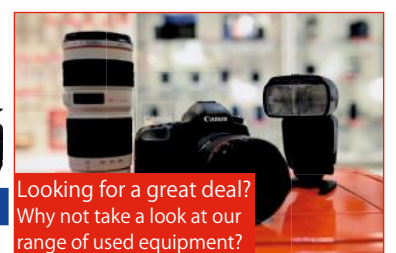
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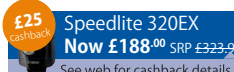
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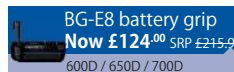
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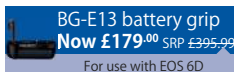
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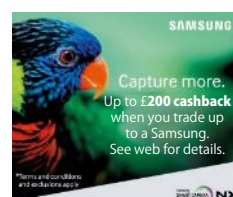
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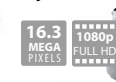
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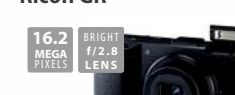
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Digital
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Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341/T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
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T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	R5000, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
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T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
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T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
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T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
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T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX400/440/500/600/700/740/840/940
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T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
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T1281 Black	£7.99 5.9ml	£3.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£4.99 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
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T1591-9, each	£14.99 17ml each or £107.99 set of 8		Photo R2000 Kingfisher Inks
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No.16 Black	£7.99 5.4ml	£4.99 18ml	2530WF, 2540WF
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No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Fountain Pen Inks
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No.18 Black	£7.99 5.2ml	£4.99 18ml	XP302, XP305, XP402, XP405
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PGI550/CL1551 Set of 5	£42.99
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PG400 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
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No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
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No.351XL Colour 20ml	£16.99
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No.36 Black	£19.99
No.37 Colour	£20.99
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No.3 Black	£14.99
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KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£4.99
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62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
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37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
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72mm	£21.99
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82mm	£29.99

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46mm	£12.99
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72mm	£26.99
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Marumi DHG Slim Frame Multicoated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
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67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

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58mm	£35.99
62mm	£39.99
67mm	£44.99
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77mm	£54.99
82mm	£69.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
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SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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Wide Angle Holder £6.99

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Circular Polarizing £29.99

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ND8 NEW £10.99

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ND2 Hard Graduated £11.99

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ND4 Hard Graduated £11.99

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Dark Sunset Graduated £11.99

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Dark Tobacco Graduated £11.99

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67mm Shaped Petal Hood £7.99

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Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
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43-46mm	55-52mm	62-67mm	72-67mm
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49-52mm	58-52mm	62-72mm	77-72mm

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Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 65cm
Height: 165cm

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Folded: 65cm
Height: 178cm

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Sturdy three way pan and tilt head with RC2 quick release.

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Load: 4.0kg

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Popular ball head with twin adjuster knobs and RC2 quick release.

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055XPROB + 496RC2

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Height: 151cm
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4 section aluminium alloy tripod, reversible central column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

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Max Load: 4.0kg
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Max Height: 142cm

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Including BH40 alloy ball head.

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4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

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BH40 Ball Head £29.99

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Weight: 1.4kg
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R6 Chrome Body Only	E++ / Mint- £349- £399	Masterix	E+ £79
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		70-300mm F4.5-6.3 LD Macro AF - Tamron	E+ £59
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		90-105mm F5.6 SP AF - Tamron	E++ £199
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		180mm F3.5 D 1:1 Macro AF - Tamron	E+ £49
		500mm F8 AF Reflex	E++ £399
		500mm F8 Reflex - Canon	E++ £45

Leica R Lenses		Sigma - Sony AF	
21mm F4 R 3cam	E+ £599	8-16mm F4.5-5.6 DC HSM	Mint- £349
24mm F2.8 R	E++ £949- £999	10-20mm F4.5-6.3 EX DC	E++ £249
28-70mm F3.5-4.5 R 3cam	E+ £229	18-250mm F3.5-6.3 DC OS	E++ £199
28mm F2.8 PCS Shift	E+ / E++ £899- £949	20-40mm F2.8	E++ £199
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35mm F3.5 PC Shift	E+ £249	30-500mm F4.5-6.3 Apo Macro	E+ / E++ £79- £89
35mm F4 PA Curtagon	E++ £399	70-300mm F4.5-6.3 DG	E++ £59
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70-210mm F4 R 3cam	E+ / E++ £299- £449	150-500mm F5.6-6.3 Apo DG HSM	E++ £599
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135mm F2.8 R 3cam	E+ £199	600mm F8 Reflex	E+ £179
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180mm F4 R 3cam	Exc / E++ £299- £499		
250mm F4 R 3cam	E+ £299		
250mm F5.6 Telyt R	E++ £599		
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Mamiya 645 Lenses		Nikon AF Body	
24mm F4 ULD Fisheye	E++ £499- £599	F8 Body + MB40 Grip	Mint- £999
35mm F3.5 N	E++ £249	F8 Body Only	E+ / Mint- £999- £949
45mm F2.8 C	As Seen / E+ £39- £169	F5 Anniversary Body Only	E++ £699
45mm F4 C Shift	E+ £199- £239	F5 Body Only	As Seen / E+ £149- £299
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55mm F2.8 N/L Leaf Shutter	E++ £249	F4S Body Only	Exc £169
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150mm F3.5 C	As Seen / E+ £45- £115	F100 Body Only	As Seen / E+ £79- £119
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150mm F4 C	E+ / E++ £59- £99	F90 Body Only	E+ £39
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210mm F4 N	E+ / E++ £75- £99	F80 Chrome Body Only	E+ / E++ £39- £59
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Mamiya 77/11 Lenses		Nikon AF Flashguns	
43mm F4.5 L + Finder	E+ £849	SB218 Ringflash	E++ £99- £179
50mm F4.5 L + Finder	E+ £799	SB225 Speedlight	E+ £39
150mm F4.5 L	E+ / E++ £349- £399	SB23 Speedlight	E+ £35
210mm F8 L + Finder	E++ / Mint- £649- £689	SB23 Speedlight	E+ £39
Finder 150/210 FV704	E+ £179	SB27 Speedlight	E+ £39- £49
Finder 150mm FV702	E+ £149	SB28 Speedlight	Mint- £89
Panoramic Adapter AD701	E++ / Mint- £65- £75	SB28X Speedlight	E+ / E++ £69- £79
PE702 External Battery Case	E++ £49		
+3 Dioptre Correction Lens (6/6M/77/11)	E++ £25		

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50mm F4.5	Exc £350		
50mm F4.5 W	E+ / Mint- £149- £199		
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100-200mm F5.2 W	E+ / E++ £249- £399		
140mm F4.5 Macro W	E+ / E++ £189- £259		
180mm F4 Soft VSF D/L	E+ / E++ £249- £399		
180mm F4.5 W	Mint- £249		
180mm F4.5 WN	As Seen / E+ £79- £149		
250mm F4.5	Exc / E+ £129- £179		
250mm F4.5 W	E+ £169		
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67mm	£10.50
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82mm	£18.50

Sizes: 25 to 105mm

ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

Full ND Filters

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Hard & Soft ND Grad Filters

46mm	£9.50
49mm	£9.50
52mm	£10.50
55mm	£10.50
58mm	£12.50
62mm	£13.50
67mm	£14.50
72mm	£15.50
77mm	£15.50
82mm	£18.50

Sizes: 27 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



Variable ND Fader

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.00

Awarded 4 Stars from AP for quality & Value



Stepping Rings

This is just some of our stock, we have every size step ring available. You name it and we'll make it.

Lens	Accessory	Lens	Accessory
Thread	Range	Thread	Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

From £4.50

Square Filters

ND Glass Pro Filters

0.3 ND Glass Pro Filter	£29.95
0.6 ND Glass Pro Filter	£29.95
0.9 ND Glass Pro Filter**	£29.95

**Max 5 stars from Digital Photo for Build & Image Quality, and Value for Money
Digital Photo Gold Award in Group ND Test, April 2014



Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

ND Filter Kits



- 3 ND/Grad Filters - 1 Wallet
- 1 Holder - 1 Cloth
- 1 Adaptor Ring

A Size	£49.95
P Size	£44.95
P Size W/A	£44.95

Available in: Full, Soft & Hard

ND Filter Sets

These sets include a 0.3, 0.6 and 0.9 ND filter

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

Sizes: A & P

Square Filter Sets

Landscape	£37.50
-----------	--------

- 1 Sunset Graduated Filter
- 1 Blue Graduated Filter
- 1 Neutral Density Filter

Black & White

- 1 Red Filter - 1 Yellow Filter
- 1 Orange Filter - 1 Green Filter

Sizes: A & P

Individual Square Filters

Sizes: A & P unless stated

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
Circular Polariser*	£12.50
Blue Grad	£12.50
Sunset Grad	£12.50
Twilight Grad	£12.50
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Green	£12.50
Orange	£12.50
Yellow	£12.50
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*P Size only

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Panasonic Remote Shutter	£24.95
Nikon Remote Shutter	£24.95
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3-Way Camera Spirit Level	£12.50
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80cm 2-in-1 Reflector	£12.95
110cm 2-in-1 Reflector	£15.95
60cm 5-in-1 Reflector	£13.95
80cm 5-in-1 Reflector	£17.95
110cm 5-in-1 Reflector	£21.95
Rainsleeves Pack of 2	£5.00
White Balance Caps	£9.95

Adaptors

Camera

Canon EOS	to M42	£16.95
Canon EOS	to Nikon	£22.95
Canon EOS	to Pentax K	£24.95
Canon EOS	to Olympus OM	£24.95
Canon EOS	to Con/Yash	£24.95
Canon EOS	to Leica R	£22.95
Canon EOS	to Leica M	£24.95
Canon EOS	to Canon FD	£44.95

Lens

Canon EOS-M	to Canon EOS	£29.95
Canon EOS-M	to Leica M	£29.95
Canon EOS-M	to Nikon	£29.95
Canon EOS-M	to Canon FD	£29.95
Canon EOS-M	to C Mount	£29.95
Canon EOS-M	to M39	£29.95
Canon EOS-M	to M42	£29.95

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Fuji X1 Pro	to Leica M	£29.95
Fuji X1 Pro	to Nikon	£29.95
Fuji X1 Pro	to Canon EOS	£29.95
Fuji X1 Pro	to Olympus OM	£29.95
Fuji X1 Pro	to 4/3	£29.95
Fuji X1 Pro	to Canon FD	£29.95
Fuji X1 Pro	to Con/Yash	£29.95

Nikon	to M42	£24.95
Nikon	to Canon FD	£44.95
Nikon	to C Mount	£32.95

Nikon 1	to M42	£24.95
Nikon 1	to M39	£22.95
Nikon 1	to Nikon	£29.95
Nikon 1	to Canon EOS	£44.95
Nikon 1	to Pentax K	£29.95
Nikon 1	to Leica M	£39.95
Nikon 1	to Leica R	£37.95
Nikon 1	to Con/Yash	£29.95

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Micro 4/3	to Con/Yash	£29.95

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Lee Filters

SRB are proud to stock a range of Lee Filters Products

100mm System

Standard Adaptors	£20.00
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Foundation Kit	£58.50
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ND Soft Grad Set	£180.00
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Lee Seven5

Holder	£59.50
Adaptors	£17.50
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Lee SW150

Use filters on a Nikon 14-24mm lens	
- Adaptor	
- Holder	
- 0.6 Hard Grad Filter	
Starter Kit	£310.00

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62mm	£19.95
67mm	£19.95
72mm	£19.95
77mm	£19.95



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77mm	£13.50
82mm	£13.50

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55mm	£4.95
58mm	£4.95
62mm	£4.95
67mm	£4.95
72mm	£4.95
77mm	£4.95

Lens Snap Caps

46mm	£3.95
49mm	£3.95
52mm	£3.95
55mm	£3.95
58mm	£3.95

Sizes: 27 to 82mm

Metal Lens Hoods

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28mm	£5.95
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34mm	£5.95
37mm	£5.95

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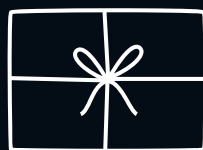
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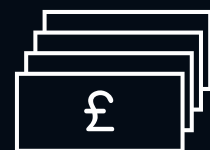
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**Price
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**Price
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Model PSB8000

This is our ultra compact power pack which features powerful lithium polymer batteries and can charge a typical smart phone up to 4 times therefore considerably increasing the standby and talk time of your average mobile smart phone. This model is very slim measuring only 124 x 70 x 13mm and will fit easily into your pocket. It has two USB charging outputs, one 5V 1A and one 5V 2A so can charge smart phone or tablet PC etc. Another feature is push button LED torch.

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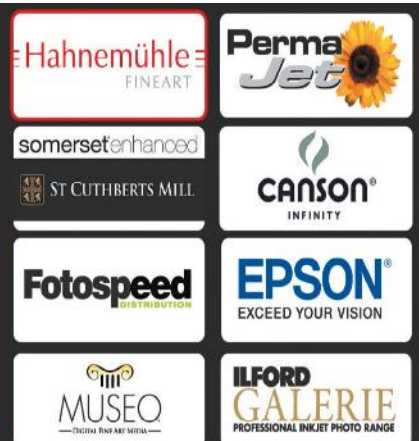
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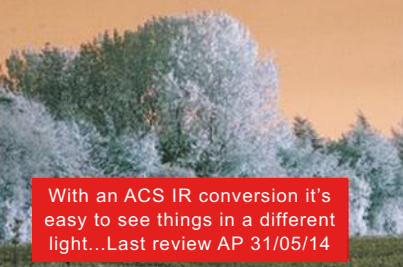
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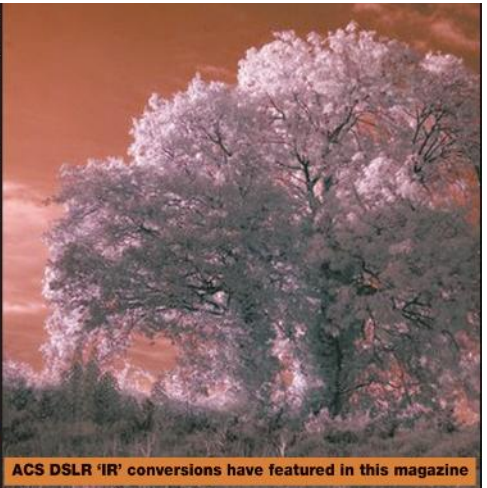
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Final Analysis

Roger Hicks considers...

'Passport Office, Ho Chi Minh City, Vietnam, 2003' by Chien-Chi Chang



She is Vietnamese. He is Taiwanese. They are presenting proof of identity and marriage at the passport office so she can get a Taiwanese visa.

The longer you look at it, the more terrifying this picture becomes. Are they deeply in love? Or have they no choice if they want to stay together? Are they betting – desperately hoping – that the marriage is going to work? I've been there. In 1982 I married an American. Both British and American immigration authorities are notoriously arrogant and insensitive. Frances and I are still together. But at first, it was at the whim of the immigration authorities. This picture brings tears to my eyes. Imagine yourself in the same situation.

At first sight, the expressions are everything. She is not looking at the camera. He is. This makes the picture. You could

take 100 pictures and not get this one. But there is much, much more. You need to be in the right place to take those 100. You need to talk your way in. Then you need to take the right picture at the right time. Professional photography is often described as being less about composition and lighting than about business. Well, yes, sort of. Often, it's just being there. After that you sell the picture.

Outside looking in

They are outside the grille, the glass. The bars bleed out beyond the frame: they go on forever. The glass flares, flattens contrast, pushes him even further away. She is in the open frame, the sights of a gun, beautiful, vulnerable. She is no more than reasonably pretty, but she is beautiful. And she is at the mercy of the person who issues visas – and, by association, the photographer.

The light is soft: no on-camera fill flash here. Compositionally, the art deco curves of the ironwork are barely suggested: almost nothing on the left, not much on the right. A lesser photographer might have cropped or composed the picture more to the right: less wasted space on the left, more of his face on the right. But composition does not work like that. It is – if such a thing exists – a learned instinct. There are only two ways to learn it. One is by looking at pictures: your own and other people's. The other is by looking through the viewfinder. It does not matter if you can put it into words or not. It does not matter whether it is clearly "your" style, or whether any photographer with a good enough eye, in the right place at the right time, could have taken it. The trick is to be in the right place at the right time, and then to take the right picture. **AP**

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Paolo Pellegrin**



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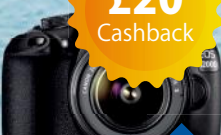
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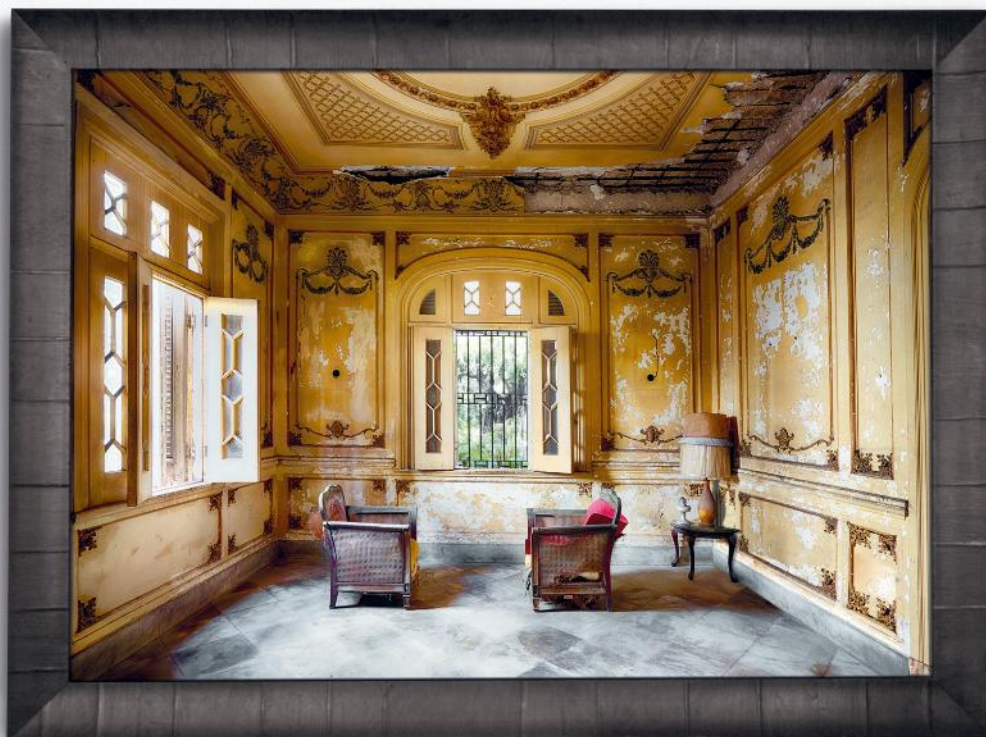
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Welcome



I HAVE loved shooting black & white images ever since I started printing my own photographs at school. By stripping back the colour, I find I can really focus on the tone, contrast and, most importantly for me, the mood conveyed in my images.

Much has changed since I saw my first print appear in the dev tray, as the smell of chemicals and the glowing red light of the darkroom have now been replaced by my computer screen and a copy of Lightroom. However, there's still the same creative challenge that needs to be mastered and understood to produce a stunning mono print. Just like getting your black & white prints back from a photo lab rather than hand-printing them yourself, there's so much more to black & white digital photography than downloading your files on to your computer and simply taking the colour out of the image.

And that's where this supplement comes in. Designed to guide you through the mono process from vision to output, you'll find everything you need to get you on the road to producing your own striking black & white prints.

I hope you enjoy it and feel inspired to get out there and create your own mono masterpiece.

Phil Hall Features & technique editor

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The art of seeing

Seeing in monochrome is a skill in itself. **Andrew James** looks at how to make the transition from colour as simple as possible



More than in any other area of photography, shooting for black & white requires you to take a leap of imagination and convert what you are seeing with the naked eye into something different and fresh.

For many photographers who are making black & white images for the first time, this is often the biggest hurdle to overcome. The world is full of colour and even the drabest scene usually has a hint of hue in it. So how does that range of colours translate into something interesting when we strip it back to its basic monochrome tones? There is no simple answer to this question, because no two situations are ever the same.

Learning to visualise a normal colour scene in black & white is a skill that will take some practice to get right. Fortunately for us, though, it is something that can be learned and, with digital photography, there are some basic tricks we can use to help fine-tune the creative black & white muscle

that's located in our brain so seeing in black & white becomes second nature.

While we always advocate shooting specifically for black & white, as opposed to simply hunting through old images and converting them, there is some merit to at least using your old images to experiment with the basic principles of mono.

A quick black & white conversion that, if you are working with raw files in Lightroom, involves nothing more than hitting 'V' on your keyboard, means you can take an instant look at how a typical colour scene translates into tones of grey. You'll see how close the tonal range of some colours is, and how the nature of a scene can be completely changed when that colour is stripped away.

This is especially obvious when the image has been constructed around a strong, vibrant colour such as red or orange. As soon as you remove the colour, tones may merge and the emphasis of the photograph is altered dramatically.

'Learning to visualise a colour scene in black & white is a skill that will take some practice to get right'

Filters, whether they're in Photoshop or attached to the front of your camera, can of course help with this, and we'll cover these in more detail on pages 8 and 9 of this supplement.

It's worth spending half an hour or so converting a few old images, as this will make you aware of the things you need to consider when you are out in the field hunting for

that mono shot. It's also worth remembering that contrast, shape and texture all play a vital role in a successful black & white image as well. That's not to say they aren't relevant when shooting colour, but in the black & white world they climb right to the top of the 'things to think about' list and are major considerations when on the lookout for a mono shot.

AP

Shape, contrast, texture, and pattern





ALL PICTURES © ANDREW JAMES



Boosting the contrast further changes the feel of the shot

WHEN there is no colour to separate the components of an image, the brain looks for contrast, shape and pattern to make sense of a scene.

This is why, when you look at a monochrome image that is relatively featureless and tonally flat, it appears quite dull. However, any strong shapes and contrasting

tones that accentuate the form of the objects within your image become more interesting to the human eye. It can also pay to keep the scene uncomplicated. Try experimenting with bold but simple shapes, as the tonality that helps to ensure light and shade is nicely balanced and will always work well in monochrome.

Instant black & white

WE'RE lucky that, thanks to the technology inherent in our modern DSLRs, we can actually use the 'instant' black & white conversion in-camera to help us see what the final image may look like. We can either use live view to see it before we shoot or get an immediate black & white version to appear in the LCD screen after we've captured the shot.

This is a real bonus, but it has its limitations and you need to know how to use the functionality to ensure the best end results. We still want to capture the scene in colour, as this gives us the maximum information in the file for when we convert the image to monochrome in post-processing. The best way to do this is to work in raw, but change the in-camera picture control/style to monochrome.

Customising the camera setting like this means the preview image that now appears in your LCD will be black & white. But if we are working in raw, rather than JPEG, we're still capturing the file with all its colour detail, so there will be no compromise on quality when it comes to processing the image later in Photoshop or Lightroom. Remember, though, that if you are not shooting raw because you prefer JPEGs, you should take your image with the camera set to monochrome and then, if it's a scene you want to work on further, switch back to colour and repeat the shot. Naturally, this



Change the in-camera picture control to mono to see in black & white

only works when you are shooting a subject that is prepared to wait for you while you alter the settings, so our advice is to shoot in raw so you don't have to keep changing back and forth.

It's important to remember, however, that in-camera black & white processing will never be as effective as the software you use on your computer. Therefore, even if you are able to further tweak your in-camera monochrome setting by adding a filter effect, such as red, yellow, or orange, the instant results you can see on the screen are only an indicator as to what is or isn't working. Turn to page 16 for our advanced mono conversion guide for more information.

'Customising the camera setting like this means the preview image that now appears in your LCD will be black & white'



For complete control, shoot in raw and then convert the image later

Decent exposures

If you want the best results in black & white, avoid losing essential detail in your images. **Andrew James** explains how to expose for mono pictures

When it comes to exposing for black & white images, there is only one mantra you need to cling on to when you're out with your camera – don't blow the highlights. Keep saying it to yourself, write it on the back of your hand or, for a more permanent reminder, get it tattooed on the inside of your eyelids. OK, we are joking about the last one!

However, the principle is no joking matter. If you blow the highlights so

there is no detail in parts of the image, then no matter what you do in Photoshop, you won't get that information back at the post-processing stage. Just as when you are shooting a colour image, you want to capture as much of the scene's dynamic range as possible. You don't want to overexpose so much that detail is totally lost, but you don't want to underexpose to such a degree that you need to recover important detail from the shadows.



'No matter what you do in Photoshop, you won't get that information back'

Ultimately, you want to expose so that the histogram on the back of your camera shows that you have captured shadows, midtones and highlights, but neither the shadows nor the highlights are so far to the left or right that they are clipped and are therefore either pure black or pure white. If you have to make a compromise, err on the side of underexposure, as you may be able to pull some detail out of the shadows. However, if your image

has clipped to pure white, there is no detail available to recover.

Of course, for creative reasons you may want some pure black in the image, but if you want to incorporate a sunrise in a shot, for example, it will prove difficult to include detail in that. If this is the case, you need to do your best to expose so you are capturing the greatest dynamic range that is possible. For this reason, raw is still your best file option.



For successful mono shots, the key is to not blow the highlights

Switch clipping highlights on

YOUR DSLR probably has a highlight alert system that will help you see if you have clipped the highlights before you even study the histogram. When you look at the image you have taken, if your exposure is too far to the right and therefore the highlights are burned out, the offending areas will be identified. For example, on a Canon EOS 5D Mark III, overexposed areas blink on and off in

black. If your image preview doesn't do this, it is probably because you haven't enabled the system. Take a look in your menu and switch it on because it is your first indicator that you have an exposure issue. Looking at the histogram will confirm that your highlights are clipped because the detail in the graph will be pushed to the far right of the histogram rectangle. In this case, dial

in a little less (–) exposure and reshoot.

If you think using this system is good way to avoid even having to look at the histogram, think again. Your image could easily be underexposed and therefore too biased to the left, so you will want to push it as far right as possible without overexposing. Dial in $\frac{1}{3}$ or $\frac{1}{2}$ a stop of extra exposure and shoot again. This will shift the histogram to the right.





ALL PICTURES © ANDREW JAMES

Mono scenes require a careful understanding of the histogram

Filters are also your friend. Faced with a typical high-contrast landscape scene, your camera is unlikely to be able to cope with the entire dynamic range in front of it without help. Whatever you try, you will end up with either the sky or the land incorrectly exposed. A neutral density (ND) graduated filter will help you bring the dynamic range to within a level that your

camera can cope with and balance that exposure. The strength of the ND will depend on the exposure difference between the land and the sky, but typically a 2-stop (0.6) or 3-stop (0.9) ND grad will be required. It's important to remember that it is only the graduated form of the ND filter – either soft or hard-edged – that will help in this situation. A straight ND filter that affects the whole scene will slow the exposure down, but can do nothing to balance the difference between highlight and shadow areas.

If you don't want to use filters but find you cannot achieve an exposure that isn't excessively clipping highlights or shadows, your other option is to shoot three different frames – one for the highlights, one for the midtones and one for the shadows using your camera's auto exposure bracketing (AEB) function. By doing this, you know you are capturing all the important detail, although of course you will then need to blend the images together in post-processing, which adds an extra stage to the development of your black & white image.



High-contrast scenes may require an ND filter to balance the exposure

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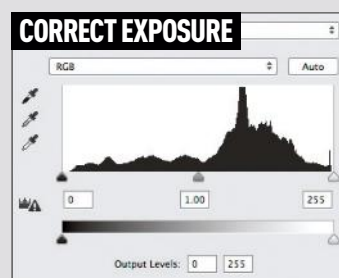
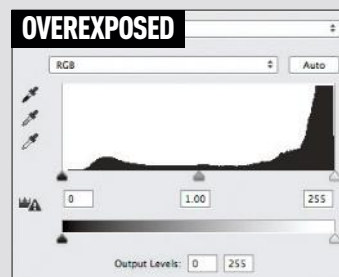
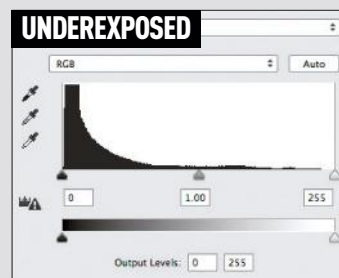


Understanding the histogram

The histogram is a quick way to assess the exposure of your shot

THE HISTOGRAM is nothing more than a graphical display of the pixels in each image. The graph represents the 256 RGB tones, starting at 0 (black) to 255 (white). When you look at the graph, you have the shadow areas to the left, the midtones central and the highlights right. The vertical peaks of the graph are the number of pixels. In fact, there is no perfect histogram shape, but it's important to try to expose so that neither shadows (left) nor highlights (right) push against the side of the histogram rectangle. Try to expose so you make the most of the right side of the histogram. Images that have a histogram bunched to the left will be underexposed (dark), while those with the same to the right will be overexposed (light).

Use the histogram as a reasonably accurate gauge of the brightness tones in your image, but don't rely on it in isolation. Use your judgement when looking at the preview and make your exposure decisions based on both indicators.



Digital **v** traditional

On-camera filters still have plenty of fans, but can the same effect be achieved in post-processing? **Mat Gallagher** investigates

A collection of traditional mono filters. Are they better to use than Photoshop?

When shooting in black & white, coloured filters provide a simple yet effective way of controlling different wavelengths of light. They allow the user to create better separation between grey tones or to increase or decrease the contrast.

However, with the advent of digital photography, many photographers think these filters are superfluous, as the conversion to monochrome can be performed post-capture using all the colours of the spectrum. With careful use of software, colours can be controlled in the black & white conversion to produce results similar to any traditional filter. With this choice left until the processing stage, and numerous combinations of colours and strengths available, it could be argued that digital filters are superior to on-camera filters. While digital processing is undoubtedly more versatile, the true test as to whether digital filters are better than on-camera ones has to be in the end result.

For this test, we will compare similar images taken with yellow, orange, red and green-coloured filters to those taken with digital filters applied in processing. The images taken with coloured filters will then be converted to monochrome using Lightroom, while the non-filtered images will be converted and digitally filtered using Nik Silver Efex Pro 2.



What **colours** do

YELLOW

A yellow filter darkens blues and purples, while lightening green, red, orange and yellow. This is useful for darkening a blue sky and for a clearer image when shooting in haze. It also lightens skin tones.

ORANGE

Orange filters produce a more intense result than that of a yellow filter, with darker blues and purples. This is useful for skies and hazy conditions. The contrast between green foliage and paler flowers is also increased.

RED

A red filter blocks blue and green light. This can leave blue skies almost black and create a powerful contrast between foliage and flowers. While it can lead to some dramatic landscapes, it is not suited to portraits.

GREEN

A green filter is ideal for any plant or flower shot as it lightens greens and yellows, bringing out detail in some foliage. It can also create pleasing skin tones for portraits. Green wavelengths are useful when using a digital camera.

The **colour** chart

FOR EACH series of test shots we took for this test, as well as real-life scenes, a Gretag Macbeth Colour Rendition Chart was also photographed. This allows us to see how the different coloured filters affect particular hues.



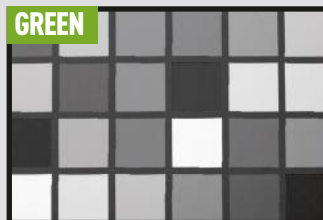
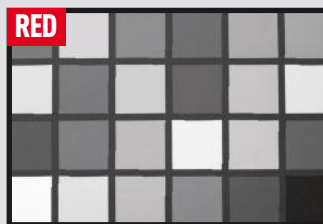
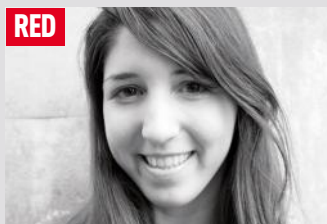
Reducing noise in a **digital camera**

BY PHYSICALLY reducing the colours that reach a digital camera's sensor, you are reducing the amount of light available for the exposure. A standard Bayer colour array has twice as many green photodiodes as it does red or blue. For this reason, when choosing a single colour, the green filter is a sensible choice for digital imaging, as green accounts for half of all the photodiodes – just be aware that it will affect the tonality of other colours.

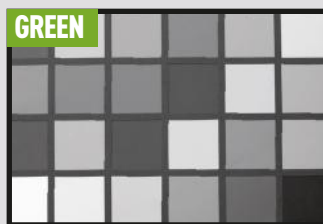
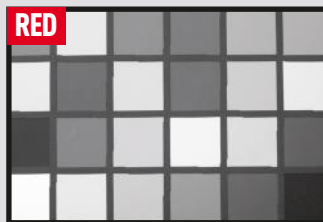
Digital process/**no filter**



Digital process/**digital filters**



Digital process/**colour filters**



Results and verdict

INITIAL comparisons of images taken with a DSLR, both with the on-camera filters and digitally applied filters, show clear changes in the tones of the mono images.

Silver Efex Pro 2 offers plenty of control for the mono photographer, with the ability to fine-tune and adjust the effects of the filters, while it can also work seamlessly with Photoshop should you want to set up your workflow that way.

Comparing the digitally produced coloured

filters in Silver Efex Pro 2 with the Kood filters produced some interesting results. The images taken with the on-camera filters demonstrated a more subtle change in tone compared to their digital equivalent, but they had less sharpness than the digitally filtered files. The use of filters also results in much slower shutter speeds – the red filter, for example, allows roughly 2EV less light to the sensor – not only increasing the risk of camera shake, but also making it another variable to consider for creative shooting. However, even in very bright conditions, images appear less sharp than those without filtration.

As a general rule in photography, it is best to make sure that the image is correct at the time of capture, which usually means the use of filters rather than applying adjustments in software. However, in the case of black & white conversions, this appears not to be the case. Those using a regular digital camera are best placed to capture the full colour information from the sensor using its raw format and convert the image using an advanced black & white program, such as Nik Silver Efex Pro 2. This will not only allow the greatest control over the tones of the image, but will also allow the optimum sharpness to be retained.

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Black & white lighting

The key to creative lighting

Phil Hall reveals the two basic portrait lighting techniques that should be in everyone's armoury

Black & white portraits can have a classic quality that's hard to match with colour.

Here, we look at how to create two timeless portrait lighting set-ups that are perfect for mono photography.

Studio lighting needn't cost the earth – a budget kit can be less than £400 – while flashguns and the wealth of accessories available are ideal for simple lighting set-ups.

While in the days of film, studio lighting may have been a bit of a dark art, striking studio portraits are incredibly easy to achieve with digital. As you can see your results instantly, you can review and adjust the exposure, as well as move and fine-tune your lighting to ensure you achieve the look you're after.

While it's always enjoyable to experiment with your own lighting set-ups, there are a couple of effective but simple techniques you should try that give very different results. Known as high-key and low-key lighting, these two techniques generally utilise a white and black background respectively, and are particularly eye-catching in black & white. Turn over the page to find out how to set them up... ➤



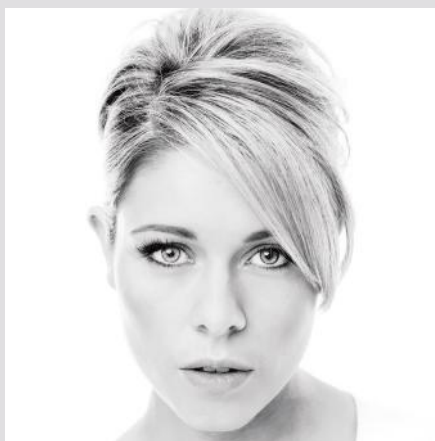
High-key lighting offers a clean and crisp look to your mono images

High-key lighting

IF YOU'RE after a clean and bright look to your shots, high-key lighting is the way to go. While you will find that there is some debate about what is classed as a high-key portrait, in essence the image is made up of largely light tones and is suited to subjects where you want to convey an airy mood.

Because you are shooting at the lighter end of the scale, skin tones are often overexposed and imperfections can disappear, placing emphasis on the eyes – the key element of any portrait. High-key images are popular among high-street portrait photographers, lifestyle photographers and fashion photographers, who are after a crisp, uncluttered look to their pictures.

While some photographers can use four or more lights to achieve a high-key shot, it's still possible with just a couple of heads from a studio lighting kit.



Using additional lights can enhance the effect



This simple lighting set-up is easy to achieve

1 Main light

The first thing to do is set up your main light so it is positioned just above your model's head. A softbox is best for producing a nice even distribution of light in this instance, but if you only have a brolly, use that instead. Next, position your second flash head behind your model and point it towards the backdrop.



2 Second light

Instead of using a softbox, use a spill kill reflector on your second light. Set it lower than your main light, at an angle and positioned quite close to the background. This should provide enough 'kick' to illuminate it evenly. Start by setting the power on both lights to 1–2 stops above minimum.



3 Position a reflector

Position a plain white reflector or polyboard opposite the softbox, as this will allow you to bounce light back onto the subject for a more evenly lit result. Now it's time to shoot, with your camera set to manual, using an aperture of f/11, a shutter speed of 1/160sec and an ISO of 100.



Low-key lighting

WHILE high-key lighting is perfect for nice, fresh portraits, you may want your pictures to convey a more dramatic, mysterious mood than high-key lighting produces. That's where low-key lighting comes in. Out go the bright-white backgrounds, which are replaced with darker backdrops and lower-powered lighting that can be achieved with a single light source. Results can be impressive, with a single light picking out features on your subject from the dark shadows.

When shooting low-key portraits, the thing to remember is that you need to take a more considered approach than you would with a high-key shot, as your light needs to be positioned so that it falls on the model very precisely. Subtle changes in position can make a huge difference to the result. It's worth also bearing in mind that this kind of lighting is far less flattering than its high-key counterpart, showing up more flaws in the skin. Because of this, it may seem logical to use it only with a younger subject, but don't be fooled, as low-key lighting is great for subjects where you want to emphasise their facial characteristics and detail.

To produce this effect you'll need a dark backdrop, and while dedicated rolls of black paper such as Colorama are popular, a dark/black sheet set-up behind your subject will do an excellent job of absorbing any stray light and be just as effective.

Finally, get your subject to wear a dark top so he or she blends into the background and the light just brings out their face. Follow the steps below to see how it's done.



Low-key lighting conveys more mood in the shot

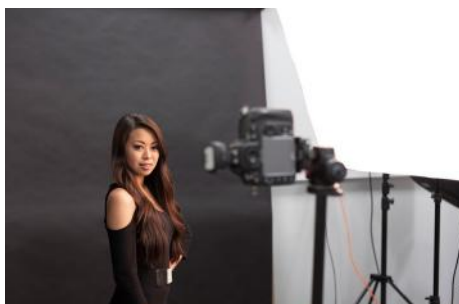
1 Position light

Set up your main light so it's positioned to the left and just above your subject, with a softbox mounted on it facing your black backdrop. You'll need to turn down your light to at least half power. As an alternative to a softbox and a more direct light, attach a snoot and angle it towards your subject.



2 Bring in your subject

Bring in your subject and position him or her at the edge of the light, so that it glances across them. This will produce a nice soft light from the spill of the softbox. Because the softbox isn't pointed directly at your subject, it will highlight only certain areas of your subject, leaving the rest in shadow.



3 Camera set-up

Set your camera to manual mode, dialling in an aperture of f/8 and a shutter speed of 1/125sec at ISO 100. With the sync lead/trigger attached, fire a test shot. If it's too bright, reduce the power of the flash, or stop-down the lens further to f/11. You may find you have to reposition your subject, too.



Creative HDR

Shoot and merge multiple exposures to create striking black & white HDR images. **Phil Hall** shows you this subtle method for a more natural result

HDR, or high dynamic range to give it its full title, can be an incredibly powerful technique for mono photographers. Some high-contrast scenes make it impossible to record the range of tonal details in a single shot captured with a digital sensor, but HDR allows you to display the full dynamic range of a scene by blending a series of shots at different exposures into a single image.

Results can be impressive, although sometimes less is more with HDR. If you're overzealous with the technique and attempt to retain detail in every element of the image, it can result in an overtly surreal picture that isn't to everyone's taste. Use it subtly, though, and you can retain detail in a scene and produce a more natural result.

While a single raw file can create an HDR image, for best results you need a series of

multiple exposures to reduce image noise encroaching into the frame. While there's some debate about how many bracketed exposures you should work with, a good starting point is a correctly metered shot that's supplemented by a shot overexposed and a shot underexposed by a number of stops. This will give you enough data to play with at the processing stage, and it's a good idea to shoot in raw to retain as much information as possible.

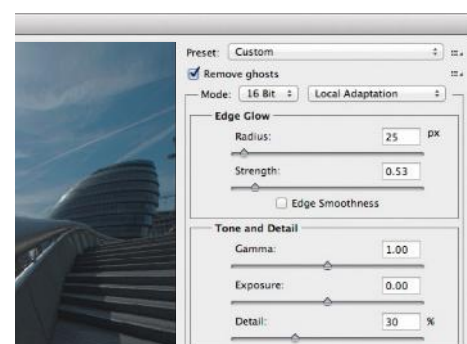
SHOOTING AND EDITING A MONO HDR IMAGE USING PHOTOSHOP

To shoot a successful HDR image, set your camera up on a tripod (if you want a crystal-clear HDR image) and shoot either bracketed images or manually. It's also worth flicking to manual focusing once you've focused initially to avoid the camera shifting its focus as you fire off your shots, while a remote cable release or self-timer is advisable to trigger the shutter to avoid any risk of camera shake.



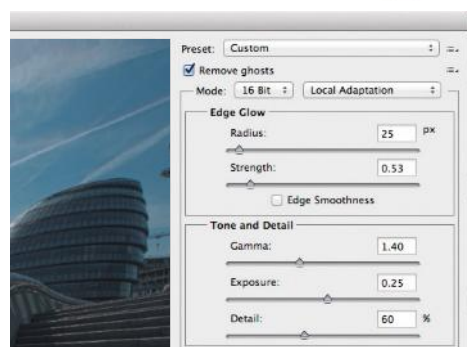
1 Merge images

In Photoshop, go to the File menu and select Automate. Then, from the dropdown list, select Merge to HDR Pro. In the pop-up box, select the files you want to merge by hitting the Browse... button. Select the Attempt to Automatically Align Source Images option and then hit OK.



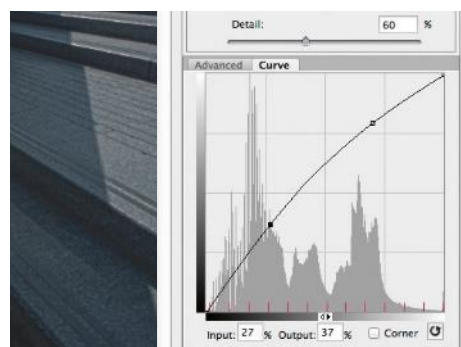
2 Remove ghosts

Photoshop will crunch through merging the images and then an interface box will appear where you can make some adjustments. First, we can select 'Remove ghosts', which is a handy feature if you're shooting a busy scene where people or other elements can move.



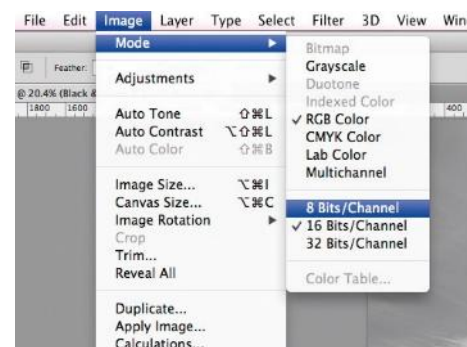
3 Tone and detail

We'll start with the Tone and Detail section. Gamma controls contrast, so we'll boost it a little, setting it to 1.40 and increasing the Exposure to 0.25. Don't be overzealous with the Detail slider – in this case I've increased it slightly to 60%. Next, we'll take a look at the advanced tab for more fine-tuning.



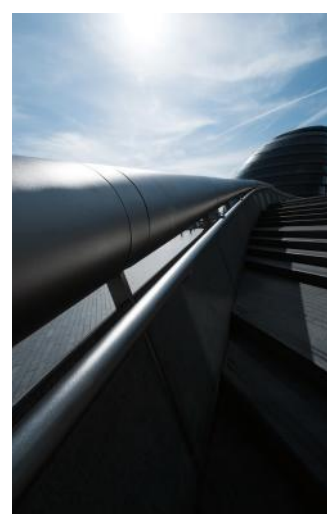
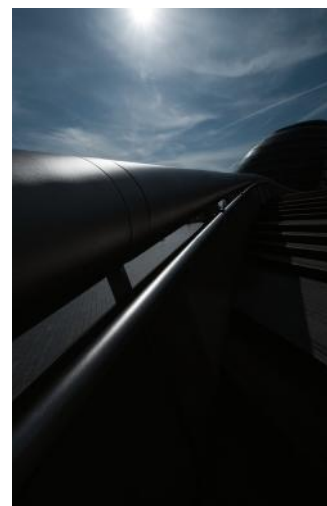
4 Boost contrast

The shadows in the foreground need to be lifted, so increase the Shadow slider to 32% and then nudge the Highlights to -20. We'll leave Vibrance and Saturation alone as we'll be converting the image to mono later. We can now click on the Curve tab, pulling out a gentle bow to lighten the shadows even further.



5 Edge glow

Adjust the Edge Glow, which controls the glow around the area of contrast. Keep both the Radius and Strength relatively low because if you boost them too much, the results can look quite unsightly. Hit OK and then you can make your final adjustments, including change the mode to 8 Bits/Channel.

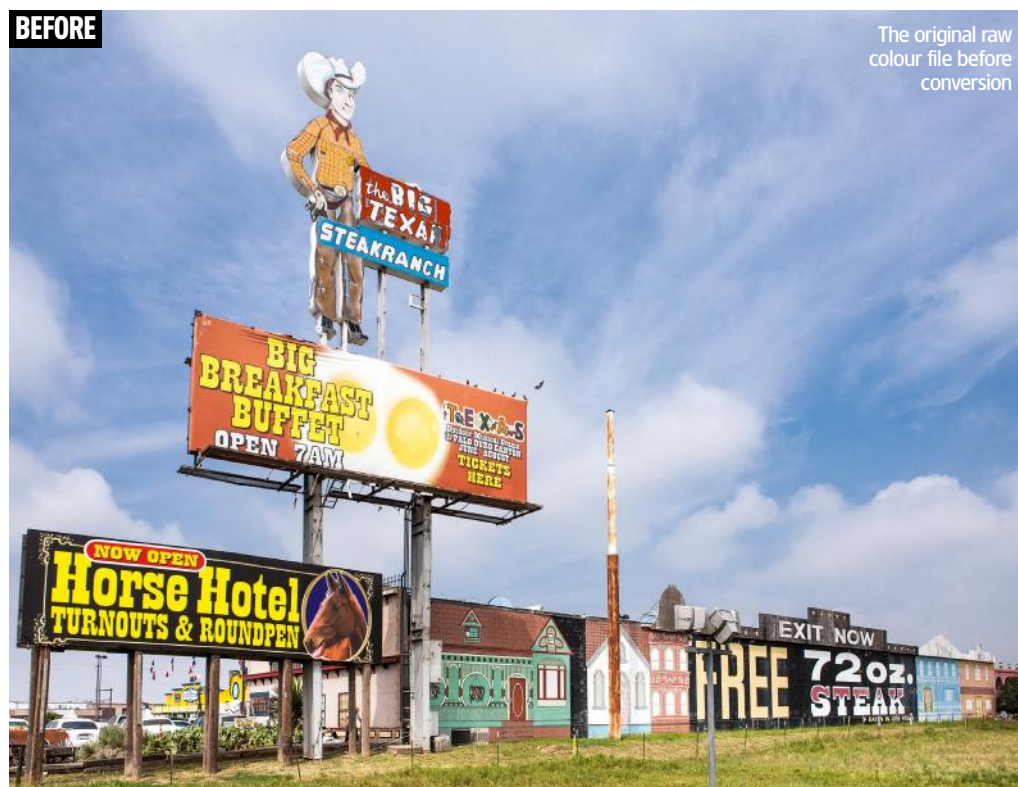


By taking three shots at varying exposures, they can then be merged into one final image that retains much more detail in both the shadows and highlights

Making mono conversions in Camera Raw

Shooting in raw mode means you can be as creative as you could in the darkroom. **Martin Evening** describes two black & white conversions

BEFORE



The original raw colour file before conversion

If you want to produce high-quality black & white photographs, the only option is to shoot in raw mode. If the capture data starts out in colour, you'll have the chance to make use of the colour data information to determine what is the most suitable black & white outcome. If, on the other hand, you shoot directly in black & white in JPEG mode, you'll lose the opportunity to get creative.

When editing raw files, the main things that affect the outcome of a black & white conversion will be the selected white balance and the black and white slider settings (such as in the HSL/Grayscale panel). When using Camera Raw or Lightroom, you may find it useful to select the Target Adjustment tool and use this to click on an area of interest in the image (such as the sky), and drag upwards to lighten or drag downwards to darken. This will set the black and white sliders automatically. Interestingly, the sliders in the Camera Calibration panel can also be used to apply further fine-tuned adjustments. You should find that these provide an extra level of control with which to

CONVERSION TO CREATE A DARK-SKY EFFECT

1 Starting point

This shows the colour original, which was shot outside the famous 72oz steak house in Texas, in the USA. The steak is free if you can eat one in an hour (I chose the Caesar salad). I selected this particular image to demonstrate a black & white conversion because it had a good mix of colours to work with.

2 Convert to Grayscale

First, I went to the HSL/Grayscale panel and checked the Convert to Grayscale box. This converted the colour image to black & white using a default conversion, in which all the sliders in the HSL/Grayscale panel were set to 0. As you can see, there is not much drama in the black & white conversion this produced.

3 White Balance

I then adjusted the White Balance, with the Temperature slider dragged to the left to 3000, combined with a Tint setting of -100, applying a cooling white balance to the underlying colour data. This in turn affected the outcome of the black & white conversion after I clicked the Auto option in the HSL/Grayscale panel (see Step 2).





enhance a black & white conversion.

The Split Toning panel controls in Camera Raw and Lightroom can be used to add colour-toning effects. The sliders

in this panel can be used to adjust the hue, colour and saturation for both the highlights and shadows. There is also a Balance slider that lets you offset the

The final shot, which has been converted in Lightroom with some split-toning

balance between the shadow and highlight colour toning and provides a nice fine-tuning control for your split-tone effects.



4 Split Toning Panel

I adjusted the Highlights and Shadows, dragging the Hue and Saturation sliders to achieve the warm split-tone effect. You'll notice that adjusting the Balance slider will also affect the outcome. Even if the Highlights and Shadows settings are identical, adjusting the Balance slider can still have quite a subtle effect.



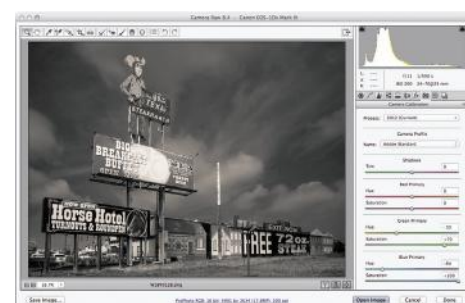
5 Fine-tuning

To produce a stronger black & white conversion effect with more impact, I needed to manually adjust the sliders in the HSL/Grayscale panel. In this instance, I dragged the Yellows and Greens sliders to the right to lighten the grass, and dragged the Aquas and Blues sliders to the left to darken the sky.



6 Camera Calibration

For stronger and even more dramatic black & white conversions, you can also use the Camera Calibration panel sliders. Here, you can see that I adjusted the Green Primary Hue and Saturation sliders, as well as the Blue Primary Hue and Saturation sliders to produce a really dark sky and a high-contrast effect.



Mono conversions

➤ There are a number of ways you can take a mono conversion to extremes. The following black & white infrared technique illustrates just one of the ways you can achieve a creative black & white conversion using Camera Raw or Lightroom. I took a photograph of a woodland scene and aimed to lighten the green colours to the point where they appeared luminescent. This can be done by applying an extreme Tint slider adjustment combined with the B&W



panel settings in Step 4. I also applied a negative Clarity adjustment to produce the glow effect that is typically associated with infrared photography, and added a Grain effect via the Effects panel.

You can use the steps shown here to apply this same type of black & white infrared effect to other images, but you'll find that these settings will always need to be fine-tuned on an image-by-image basis. It's not a technique that can be guaranteed to work on every photograph, or as a saved preset.

Right: The final image mimics the look of an infrared shot

Below: The native colour image is perfect for a faux infrared conversion



CONVERSION TO FAUX INFRARED EFFECT

1 Starting point

This shows the 'before' image. The photograph is ideal with which to demonstrate the following faux infrared effect because it contains a lot of green foliage, plus there are the bluebell flowers, which can all be made to appear lighter. In this first step, the White Balance setting was left at the default 'As Shot' setting.



2 White Balance

In this step, I kept the image in colour and adjusted just the White Balance sliders. Here, I dragged the Temperature slider to the right to apply a warm white balance and set the Tint slider all the way over to the left to -150. This made all the green colours (the foliage) as bright a green as possible.



3 Convert to Grayscale

I then went to the HSL/Grayscale panel and checked the 'Convert to Grayscale' box. I returned to the Basic panel, where I applied the tone adjustments. I lightened the Exposure setting, set Highlights to -100 and applied a negative Clarity of -23, which added a nice soft glow to the photograph.





4 Adjust sliders

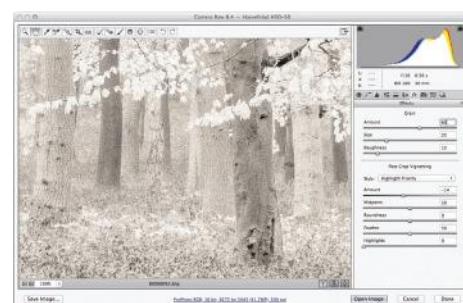
I went to the HSL/Grayscale panel again. I dragged the Yellows slider to +29 and the Greens slider to +40, and dragged the Aquas slider to -53. Because of the underlying green white balance, this adjustment caused the leaves to glow more – almost like the way infrared photographs record green foliage.

5 Adjust exposure

I then returned to the Basic panel, where I decreased the Exposure by around 1 stop, so that the brightest portions of the photograph – the leaves – did not appear too bright or get blown out. That more or less completes all the steps needed to produce the infrared look, but there is one more thing that can be added...

6 Finishing touches

I then used the Split Tone panel to add a split-tone colouring effect, and finally, added a Grain effect via the Effects panel (Amount 60, Size 25 and Roughness 15). However, if I wanted to apply this black & white infrared effect to other photographs, I would need to save these settings as a custom preset.



Printing mono



Perfect prints at home

Nothing beats the tactile quality of a print.

Tim Coleman explains how to get the best out of your printer

High-quality mono prints at home are easily within reach



These days, a photograph can be viewed directly on a television, a computer monitor, a tablet device or even a lightbox, but for many people there is still nothing like producing a print.

Before digital technology, black & white printing was achieved by hand in the darkroom on dedicated black & white paper. In the early days of digital photography, the quality of home digital black & white printing left much to be desired, with photographic labs producing the best results.

Yet home printing has improved in the past few years, and there have been some significant developments for black & white printmakers. With a variety of options for printing at home, we look at the options.

Improvements to printing from home

Most home photo printers have a single black-ink system, and use one of two methods to create a black & white print. One method is to mix the cyan, magenta and yellow inks (CMY) in equal measures to provide a black & white result. However, it is difficult to remove colour variants in all tones when using this type of system. Alternatively, using just the black ink eliminates colour casts and gives a neutral grey result, but the range of tones cannot match those from a CMY print and the reproduction is often grainy.

Black & white printing was revolutionised through the introduction of quad blacks – an inkset containing four cartridges of ‘shades’ of black rather than CMYK (cyan, magenta, yellow and black). This system improved the tonal range of prints no end, although its set-up is impractical for those who print in both colour and black & white.

In 2005, Epson introduced its K3 eight-ink system, the first of its kind to use both colour inks and multiple black inks that offered the best of both the colour and black & white worlds. This new system rendered quad blacks redundant. Other manufacturers have introduced multi-

black ink systems, too, which are used in today’s more expensive A3+ and larger printers, while the smaller units and less expensive A3 printers still use the single black set-up.

Producing a good-quality print is not solely down to the printer, though.

Home printing costs

I USE an average of four sheets of paper (which includes dividing a sheet into smaller sections to save paper) to get a print just how I want it. Printing black & white images is more demanding on the black cartridges than it is on the colour cartridges, so it is worth keeping a stock of these. Expect an 11ml black cartridge to run out after 25 A3+ black & white prints, but this varies depending on the prints being made and the printer being used.

- A3+ printer recommended for black & white printing: around £650
- Full set of proprietary inks: £200 (£20 per 11ml cartridge)
- Baryta paper: £26 for 20 A3+ sheets
- A2 printer recommended for black & white printing: from £1,100
- Full set of proprietary inks: £500 (£40 per 30ml cartridge)
- Baryta paper: £40 for 20 A2 sheets
- Continuous flow system with full set of inks (125ml in each colour): £250.
- Replacement ink bottles: £30 for 125ml

‘Black & white printing was revolutionised through the introduction of quad blacks’

Paper for home printers has also improved, with a wide variety of surfaces for different finishes, which we’ll look into in more detail a little later.

Photo and matt black ink

Most of today’s top black & white home-print systems use pigment ink. However, black ink is optimised for the type of paper, with ‘photo black’ (dye ink) the best for glossy paper and ‘matt black’ (pigment ink) for matt paper. Some printers have only one slot for the two cartridges, so switching between gloss and matt prints requires the cartridges to be changed, too, which can take time and waste ink. If you are likely to use both gloss and matt paper, consider buying a printer with a separate slot for each.



Seal of quality

THERE are ways to ‘authenticate’ an inkjet print that is created at home using the services of companies such as Epson, Hahnemühle and Harman. Those who have an Epson Stylus Pro printer, Epson inks and Epson certified paper can take advantage of Epson’s Digigraphie service (www.digigraphie.com), whereby the user can sign the Artist Charter and receive a personalised embosser to mark and authenticate their prints. There are four officially recognised Digigraphie labs in the UK.



Printing mono

Paper types

When you have an image printed at a lab, the technical team can talk you through what paper would be most suitable for the results you want. When it comes to printing at home, there is also a wide choice of paper types to select from. There is no overall 'best' paper to use, though, because each image suits a different finish. Papers vary in their density, weight, finish, warmth, saturation, dynamic range and maximum black density.

Glossy paper provides high saturation, contrast and dynamic range, so prints have real punch to them. However, glossy paper is usually less dense than a heavyweight matt paper and can feel rather insubstantial. Its reflectance, too, can hinder viewing the print clearly in certain lighting or when it's behind glass.



There are a wide variety of paper types and styles to choose from

Matt paper has a noticeable texture on the surface, it seldom suffers from reflections and is weighty in the hand. Also, the dynamic range is not as wide as glossy paper. Images do not have as much punch and are less sharp generally, but

subtle tones are displayed well. Specialist papers such as photo rag and canvas demonstrate the attributes of matt paper.

Semi-gloss paper, on the other hand, which is also known as pearl or luster depending on the manufacturer, is a popular choice because it offers elements of both gloss and matt paper. The smooth surface has less shine than gloss, but it still retains some of the punch.

Finally, baryta paper is claimed to be the inkjet paper that most closely matches darkroom paper. True baryta includes a barium sulphate layer beneath the ink-receiving layer, giving the authentic smell and feel of traditional darkroom paper.

It is important to read the label or check with the manufacturer, though, as some papers have a 'baryta effect' and do not include the baryta layer. The weightiness of most baryta papers makes them feel the part, too.

AP

Inkjet workflow

IT IS VITAL to prepare an image and process it correctly to get the best results. Although most printers offer basic tone adjustments in the print process, it is best to make these adjustments using editing software beforehand.

First, ensure the monitor is correctly calibrated using a calibration device (visit www.colorconfidence.com or www.datacolor.com). The main adjustments for black & white printing are to the shadow and highlight tonality. Basic changes to exposure, levels and contrast are easy to make using editing tools such as Photoshop or Nik Software's Silver Efex Pro 2, which is a plug-in specifically designed to recreate the classic look of black & white film for digital photographers.

Scans should be made with a flat tone to preserve as much

information as possible, then they should be edited for contrast, levels and exposure. Finally, look at the image size. There is no point exceeding the printer's resolution, which will be either 300dpi or 360dpi. Whichever it is, select this resolution as dpi in Image Size.

Print process

Processing a print correctly is a vital part of producing a great black & white print. The following are some of the key points to consider before clicking the OK button.

Step 1: Manage colours

Letting the printer manage the colours is a useful option for those who use the same brand of printer, paper and inks. If the printer manages the colours, select the black & white mode

(or, in the case of Epson, the Advanced Black & White Mode). With this mode selected, the use of the colour inks is dramatically reduced, although they are still used to prevent grain in the final print. With a black & white mode selected in the print settings, most printers offer a choice of colour toning to achieve warm or cool results.

Selecting the software to manage colours is best when the printer, paper and ink are all different brands. In this option, ICC profiles are used to ensure the correct output of ink. Most paper manufacturers offer basic ICC profiles for a number of printers and their own paper, or a custom profile service specific to your own printer can be made by sending prints made with that printer to the paper manufacturer.

Step 2: Select correct paper type

Whether using an ICC profile or a black & white mode, the second phase of the print menu requires the correct paper type to be selected, to ensure the printer head delivers the optimal quantity of ink. The paper types are generic and not specific to the paper manufacturer, with options including gloss, matt and semi-gloss.

Step 3: Print speed and quality

Setting the print speed to low ensures that the finest level of detail is reproduced, without any print lines in the final result. For Epson printers, this is achieved by 'unticking' the High Speed box. Print quality should be set to the highest possible. These combined factors will slow the print speed.

STEP 1



Choose Photoshop Manages Colors for Color Handling

STEP 2



Select the correct paper type

STEP 3



Double-check your settings

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